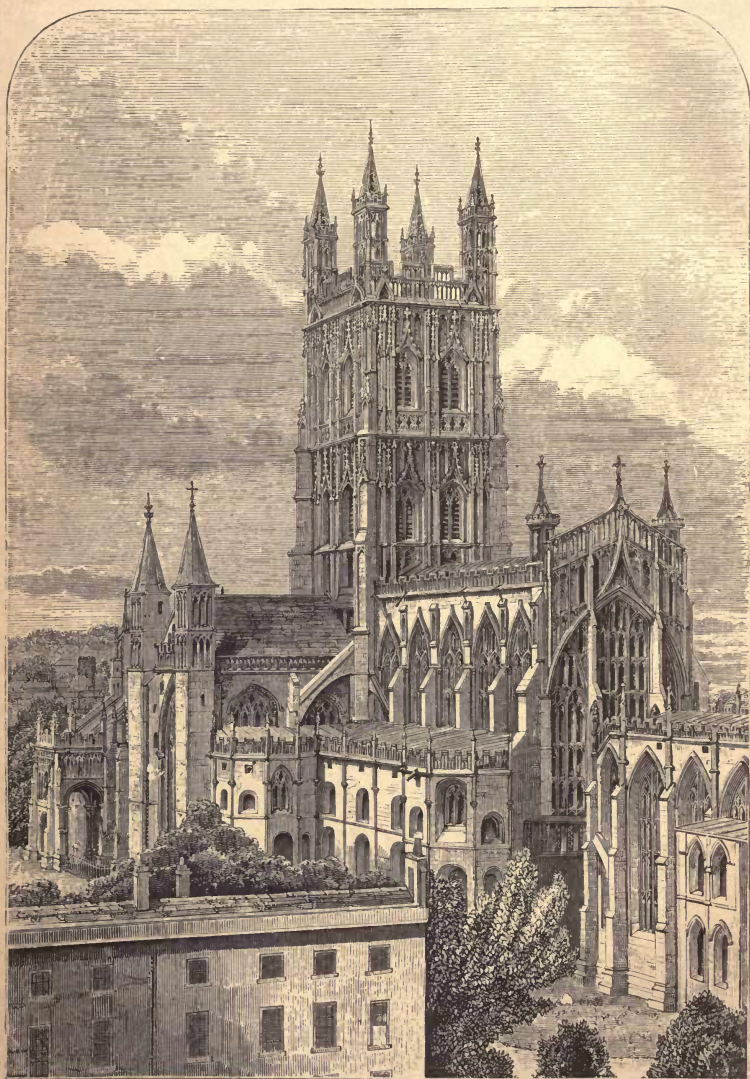


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GLOUCESTER CATHEDRAL.

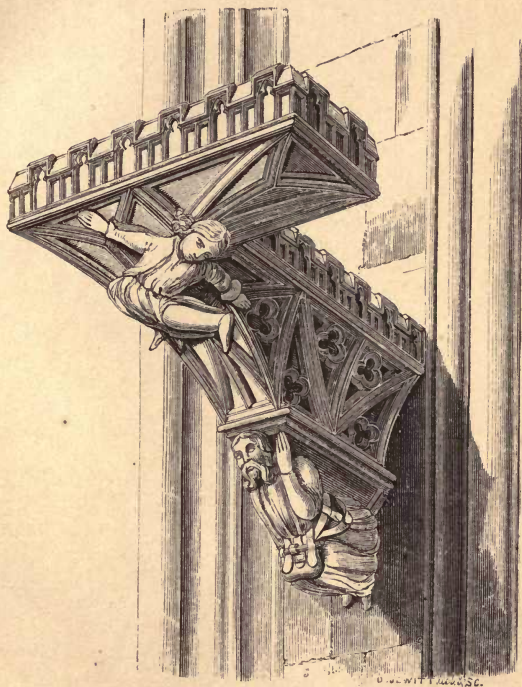
FRONTISPIECE.



W. E. Smith del. & sculp.

GLOUCESTER CATHEDRAL, FROM THE SOUTH EAST.

GLOUCESTER CATHEDRAL.



THE "PRENTICE'S" BRACKET.

Archib

HANDBOOK
TO THE
CATHEDRALS OF ENGLAND.

Western Division.

GLOUCESTER.—HEREFORD.—WORCESTER.
BRISTOL.—LICHFIELD.

NEW EDITION.

With Illustrations.

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JOHN MURRAY, ALBEMARLE STREET.
1874.



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PREFACE.

THE restorations which were in progress when the Handbook for the Western Cathedrals was published in 1865, have since that year been so greatly extended, that in the present Edition it has been found necessary to add an Appendix to each Cathedral, recording the changes which have taken place between 1865 and 1874.

The most important of these is the addition of a nave to Bristol Cathedral. Mr. G. E. Street, R.A., under whom that work is in progress, has kindly furnished a ground-plan of the Cathedral, with the nave. The former ground-plan is also given, so as to allow of a comparison between the periods.

Acknowledgment of assistance is again due to
w. c. b

Mr. Waller at Gloucester. The Rev. F. T. Havergal, Sub-Treasurer and Minor Canon of Hereford, and the Rev. R. Cattley, Minor Canon of Worcester, have also supplied much valuable information.

RICHARD JOHN KING.

PREFACE TO THE FIRST EDITION.

1865.



THE five cathedrals—Gloucester, Hereford, Worcester, Bristol, and Lichfield—contained in the present division of the Handbook, have all undergone extensive restoration and repair during the last few years. Acknowledgment of much kind assistance and revision is due to Mr. Pope, architect to the Dean and Chapter at Bristol; to Mr. Waller, at Gloucester; to Mr. Perkins, at Worcester; and lastly, to Mr. G. G. Scott, R.A., under whom the cathedrals of Hereford and Lichfield have been restored to their ancient beauty.

The published essays and reports of Professor Willis have been freely used throughout the volume. Such obligations have been duly recognised in the notes; but it is proper to refer in an especial manner to the great assistance which has been derived from the “Architectural History of Worcester Cathedral,” printed

in the twentieth volume of the Archæological Journal. Mr. Godwin's account of Bristol Cathedral, in the same volume, and Mr. Bloxam's paper on the "Sepulchral Monuments in Worcester Cathedral," to be found in the "Gentleman's Magazine" for October, 1862, should also be mentioned here, and with a similar acknowledgment.

RICHARD JOHN KING.

LIST OF ILLUSTRATIONS.

WESTERN CATHEDRALS.

Gloucester.

	PAGE
FRONTISPIECE—View from the South-east, taken from the roof of a building	7
TITLE-PAGE—The “Prentice’s” Bracket in the South Transept	22
PLAN	2
Ditto of Crypt and Triforium	4
I. West End of Nave	9
II. Confessional in South Transept	23
III. “Reliquary” in North Transept	24
IV. The Choir	27
V. Three Misereres in the Choir	29
<p>The first of these, representing two wrestlers, is very curious, and may be compared with a similar subject in Norwich Cathedral. The second is a tiger on the back of a horse. And the third represents a fight between a Christian knight and a pagan.</p>	
VI. Monument of Edward II.	34
<p>The iron railing, which is of late character, is removed, in order to show the tomb more clearly.</p>	
VII. Tomb of Robert, Duke of Normandy	37
VIII. Cloisters; the South Walk, shewing the small Closets or “Carols”	46
IX. The Lavatory in the Cloisters	47
X. The Chapter-house, the Norman portion	48

Hereford.

	PAGE
FRONTISPIECE—General View from North-east .	75
TITLE-PAGE—Cloisters and “Ladies’ Arbour” .	115
PLAN	70
I. Arches of Nave	77
II. The Altar-screen, or Reredos	87
III. Bay of North Transept	90
IV. Pedestal of the Shrine of Bishop Cantilupe .	93
V. Monument of Bishop d’Acquablanca, from the North Transept	97
VI. Bishop Stanbery’s Chapel	98
VII. Coffin-slab in the North Transept	101
VIII. Eastern Bay of the Lady-chapel	103
IX. Part of Lady-chapel, with the Screen of Bishop Audley’s Chantry	106
X. Books in the Library	111
XI. Ancient Map	<i>ib.</i>

Worcester.

FRONTISPIECE—General View from the North-east .	153
TITLE-PAGE—Tomb of King John	176
PLAN	148
I. Part of Choir and Lady-chapel	171
II. Chantry of Prince Arthur	180
III. Chapter-house	194
IV. The Crypt	196

Bristol.

	PAGE
FRONTISPIECE—North-east View, from St. Augustine's Green	239
TITLE-PAGE—Tomb of Abbot Newland	250
PLANS	234
I. The Choir	244
II. Vaulting of South Aisle	252
III. Effigy of Thomas Lord Berkeley	258
IV. The Chapter-house	261
V. Coffin-slab in the Canons' Vestry	262
VI. South side of Gateway, College Green	264

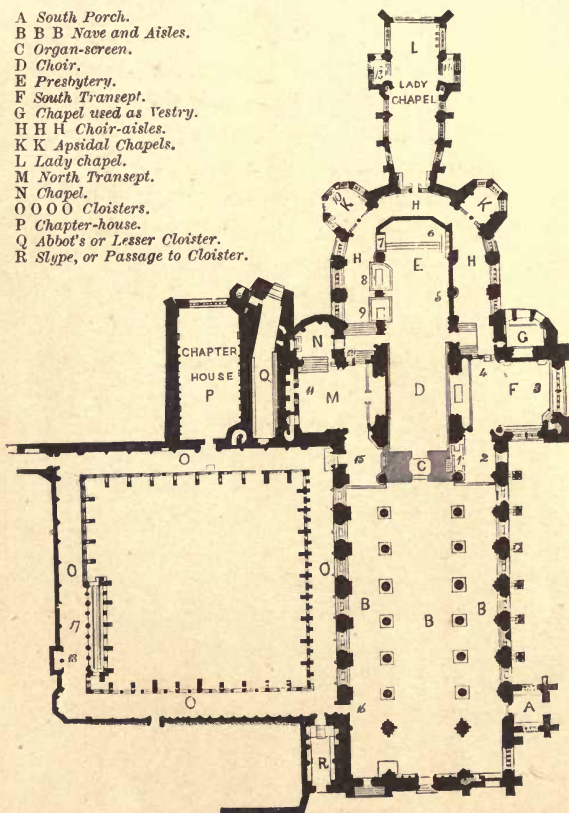
Richfield.

FRONTISPIECE—The West Front	292
TITLE-PAGE—The West Door	295
PLAN	284
I. The Nave	295
II. The Choir, before the restoration	308
III. The Choir, after the restoration	<i>ib.</i>
IV. The Chapter-house	327



REFERENCES.

- A South Porch.
- B B B Nave and Aisles.
- C Organ-screen.
- D Choir.
- E Presbytery.
- F South Transept.
- G Chapel used as Vestry.
- H H H Choir-aisles.
- K K Apsidal Chapels.
- L Lady chapel.
- M North Transept.
- N Chapel.
- O O O O Cloisters.
- P Chapter-house.
- Q Abbot's or Lesser Cloister.
- R Syle, or Passage to Cloister.



- | | |
|--------------------------------|---|
| 1 Abbot Seabroke's Chantry. | 10 Effigy of Robert Courthrose. |
| 2 Prydges' Effigy. | 11 Reliquary. |
| 3 Monument of Ald. Blackleach. | 12 Stone Lectern. |
| 4 Entrance to Crypt. | 13, 14 Chantries of Abbots Hanley and Farley. |
| 5 Effigy of Abbot Foliot. | 15 Abbot's Door to Cloisters. |
| 6 Sedilia. | 16 Monks' Door. |
| 7 Effigy of Osric. | 17 Lavatory. |
| 8 Monument of Edward II. | 18 Recess for Towels. |
| 9 Abbot Parker's Chantry. | |

GROUND-PLAN OF GLOUCESTER CATHEDRAL.

Scale, 100 ft. to 1 in.

GLOUCESTER CATHEDRAL.



PART I.

History and Details.

I. UNTIL the year 1539, Gloucester Cathedral was the church of a mitred Benedictine abbey, which ranked among the wealthiest and most important in England. In 1539 the abbey was surrendered; and in 1541 its church became the cathedral of the newly established bishopric of Gloucester.

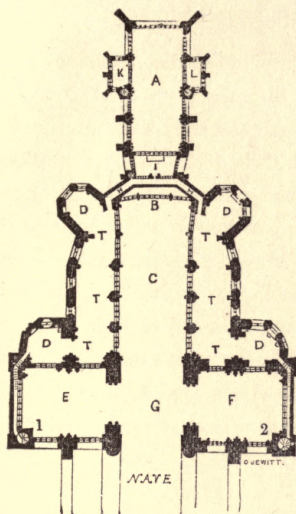
The single authority for the architectural history of Gloucester Cathedral is Abbot FROUCESTER's (1381—1412) Chronicle of the abbey, including lives of the twenty abbots after the Conquest. Of this Chronicle transcripts exist in the Chapter Library at Gloucester; in the Library of Queen's College, Oxford; and in the British Museum. The original MS., which was preserved at Gloucester, disappeared mysteriously from the Chapter Library during the present century. An ancient copy, however,—if it be not the original Gloucester MS.,—was recently discovered in a vault under the Rolls Chapel; and has been published in the

series of Chronicles edited under the direction of the Master of the Rolls ^a.

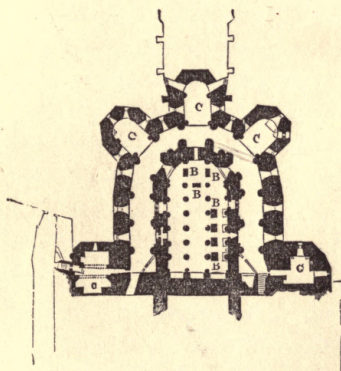
A nunnery was founded at Gloucester in the year 681, by Osric, a "minister" or "sub-regulus" of Ethelred, King of Mercia. Three abbesses ruled it successively until 767, after which the convent was dispersed. Beornulph of Mercia refounded it, about 821, for secular priests,—who, in 1022, were replaced by Benedictine monks. The Saxon Chronicle (A.D. 1058) records the "hallowing" of the monastery by Ealdred, Bishop of Worcester. In 1088 this building was destroyed by fire, and a new church was commenced by Abbot Serlo, which was completed and dedicated in 1100^b. Two years afterwards this church suffered much from fire; and still more in 1122, when the Saxon Chronicle asserts that "in Lent-tide . . the town of Gloucester was burnt while the monks were singing their mass, and the deacon had begun the gospel 'Præteriens Jesus.' Then came the fire on the upper part of the steeple, and burned all the monastery, and all the treasures that were there within, except a few books and three mass-robcs." This injury, according to Froucester's Chronicle, was repaired by the offerings of the faithful; but the abbey suffered again from fire

^a A volume of excellent plans and sketches, illustrative of Gloucester Cathedral, has been published by Mr. F. S. Waller, Architect to the Dean and Chapter, (London, 1856). To it we are indebted for the plan of the cathedral contained in this volume.

^b Froucester's Chronicle.



TRIFORIUM.



CRYPT.

B. Modern Masonry under groins.

C. Chapels.

REFERENCES.

- A Lady-chapel.
- B East Window of Choir.
- C Choir.
- D Chapels opening from the Triforium.
- E, F North and South Transepts; from which, at 1, 2, staircases lead to the Triforium.
- G Central Tower.
- H, H Passage called the Whispering Gallery.
- I Chapel leading into the Lady-chapel.
- K, L Chantries.
- T Triforium.

in 1179 and 1190. The church was re-dedicated to St. Peter, in 1239, by Walter de Cantilupe, Bishop of Worcester. In 1242 the nave roof was completed. Abbot THOKEY (1306—1329) built the *south aisle* of the nave in 1318. It was during his abbacy that the body of Edward II. was interred in the church; and it was owing to the great value of the offerings made at his tomb that a series of works was commenced, which form one of the most peculiar features of this cathedral. Under the succeeding Abbot, WYGEMORE, (1329—1337,) the Norman walls of the *south transept* (called St. Andrew's aisle) were cased with tracery; ADAM DE STANTON, abbot from 1337 to 1351, constructed the vaulting of the *choir*, and the stalls on the prior's side; and Abbot HORTON (1351—1377) completed the high altar with the choir, and the stalls on the abbot's side; together with the casing of St. Paul's aisle, (the *north transept*). This abbot also commenced the great *cloister*, which Walter FROUCESTER (1381—1412) completed. Abbot MORWENT (1420—1437) erected the *west front*, the *south porch*, and two western bays of the nave. Abbot SEABROOKE (1450—1457) built the existing *tower*. Abbot HANLEY (1457—1472) began the *Lady-chapel*, which Abbot FARLEY (1472—1498) completed.

Notwithstanding the long siege of the city, Gloucester Cathedral suffered but little during the Civil War. During the ten years between 1853 and 1863, extensive restorations were made within and without the cathedral, under the superintendence of Mr. F. S. Waller. These consist chiefly of the clearing and draining of

the crypt; the restoration of the west front, the south aisle of the nave, the chapter-room, the library and sacristies, portions of the cloisters, the whole of the east end of the choir, and the interior of the nave: to which must be added the alterations entailed in forming and laying out the grounds round nearly the whole of the cathedral; several houses and yards having been removed, and hundreds of loads of soil, the accumulation of years, taken away from against the walls. (For the restorations since 1865, see APPENDIX, note 1.)

II. The ground-plan of the Norman church embraced nave and aisles, choir and sanctuary, short transepts with apsidal eastern chapels, and a choir-aisle, or "procession path," terminating in three eastern chapels, also apsidal. (The plan of Norwich may be compared.) With the addition of the Lady-chapel and the cloisters, this ground-plan still remains, as in the early part of the twelfth century. The Norman work throughout the building belongs either to this original church, built by Abbot Serlo, and dedicated in 1100; or to the restorations after the fire of 1122. All of it, but especially the great piers of the nave, which remain unaltered, is very interesting and important; but the great peculiarity of Gloucester Cathedral is the later work, ranging from 1329 to 1377, with which the original Norman walls and piers of the transepts and choir are cased and transformed. The manner in which this transformation is effected not only differs altogether from that in which other Norman buildings (the nave of Winchester for example) were recased and altered,

but the work at Gloucester affords us perhaps the earliest example of English Perpendicular; since it exhibits far more characteristics of this style than of even the later Decorated, which from the date of the work we should expect to find. The Perpendicular work thus begun, is continued through a series of magnificent examples,—the cloister, (1377—1412); the great tower, (1450—1460); and the Lady-chapel, (1457—1498,) almost to the last days of Gothic architecture.

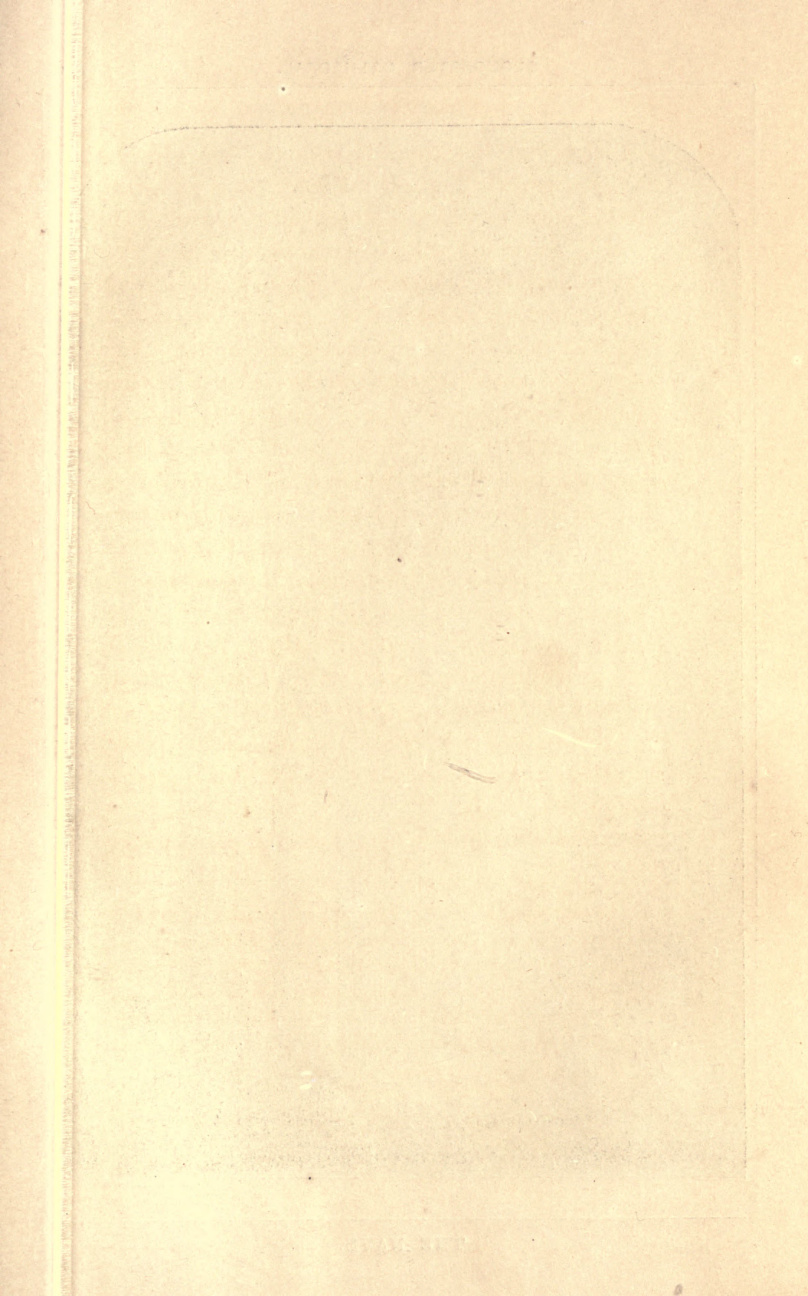
III. The best general views of the cathedral will be obtained from the north-west and from the south-east; but there are many excellent points of view from the lawn by which the building is now happily surrounded. The outlines—owing greatly to the Lady-chapel with its projecting chantries, to the eastern chapels of the transepts and choir-aisles, and to the open-work of parapets and pinnacles—are unusually varied and picturesque. The manner in which the exterior mouldings of the great east window, of the west window, and of the openings in the tower, are carried upwards, so as to form a kind of gable, is a marked feature, which first appears within, in the beautiful arches across the transepts, on which the groining drops; and which was adopted, apparently from them, by the designers of the succeeding work. But the light and graceful tracery of the parapets, and of the pinnacles of the tower, is that which gives especial character to the exterior of Gloucester. Against a clear, mid-day sky

this open-work is sufficiently striking; but when its tracery is projected against the red glow of sunset, an effect is produced which is altogether unrivalled. The tower of Gloucester may be compared with the central tower of Canterbury Cathedral, of later date, (Gloucester 1450—1460, height 225 feet; Canterbury 1495—1517, height 235 feet,) and of more massive character. Both towers form admirable centres to the masses of building clustered round them; and well illustrate the great advantage (which English architects alone seem to have appreciated) of “placing the principal features of their churches on the intersection of the nave with the transept^c.” At Gloucester, even more than at Canterbury, the various lines of the Lady-chapel, the transepts, the choir-aisles, and the choir-roof with its eastern gable, lead the eye gradually upwards to the great tower, with its crowning pinnacles. This effect is perhaps increased by the shortness of the transepts,—which here and at Worcester (the parent cathedral of Gloucester) are of the same dimensions, (128 feet from north to south^d).

IV. For a more particular notice of the exterior,

^c Fergusson.

^d The transepts of Oxford (102 ft.) and Rochester (122 ft.) are shorter: but neither of these cathedrals at all approaches the general dimensions of Gloucester or Worcester. The tower of Malvern Priory Church much resembles that of Gloucester, and was perhaps an imitation of it. “In dignity the central tower of Gloucester is perhaps surpassed by that of Canterbury, and in expression by that of Lincoln.”—*G. A. P.*





THE NAVE.

see § xx. The cathedral is generally entered by the *south porch*, a part of the Perpendicular work erected by Abbot MORWENT, (1420—1437). (This abbot pulled down the towers at the west end of the cathedral, and the two west bays of the nave. The present western portion of the nave, as far as the end of the second bay, including the west front and the south porch, is his work.) The porch, which has an upper chamber, is greatly enriched with niches and canopies, and has buttresses at the angles. [*Frontispiece.*] The arms in the spandrils of the doorway are those of England and France, and of the Abbey. The pinnacles and open parapet are of the same general character as those (earlier) above the gable of the great east window, and as those (later) of the central tower. The ogee-arched moulding, with its finial, which rises in the centre is the feature already noticed (§ III.) as characteristic of this cathedral. It occurs throughout the Perpendicular work. Within the porch, the peculiar tracery of the side windows should be noticed. "The internal arrangement of the panelling of the side walls is continued to the exterior, and made to form the mullions of the windows." (See APPENDIX, note 2.)

V. The first impression, on entering the *nave*, is produced by the lofty Norman piers. [Plate I.] The whole arrangement differs much from that of the great Norman naves of the Eastern cathedrals, Norwich, Ely, and Peterborough. In them the divisions of the nave-arcade and of the triforium above it are very nearly equal in height and width, whilst the clerestory range is of

little less importance*. At Gloucester, the massive nave piers are carried to such a height (30 feet) as to afford little space for the triforium, which is only a narrow wall passage; and the original Norman clerestory, the circular arches of which may still be traced below the Perpendicular windows, was of nearly the same dimensions. The height of the piers is thus made to seem greater than it really is. They must have been still more remarkable when the floor of the nave was at its original level, ten inches lower than at present. The bases of the piers stood on square blocks; and there still exist some remains of an encaustic floor on the lower level. These massive circular piers, which are found also at Tewkesbury, at Pershore, and at Malvern Priory, seem to be peculiar to England. They do not, at any rate, occur in any church in Normandy, where the rectangular form prevails. The good effect of carrying them to such a height as at Glou-

* Comparing the relative proportions of Gloucester and Norwich, the difference will be found greater than could be conceived compatible with the same style. They are—

	NORWICH.	GLOUCESTER.
Height of piers . . .	15 feet.	30 feet.
Diameter of piers . . .	7 "	6 "
Height to base of triforium .	25 "	40 "
Height of triforium . . .	24 "	10 "
Height of clerestory . . .	25 "	24 "

Thus at Norwich the three great divisions are nearly of equal height; at Gloucester the lower portion is more than equal to the other two. At Norwich the piers are about two diameters, at Gloucester nearly five in height.

cester is perhaps questionable, since the necessary result is to deprive both triforium and clerestory of all dignity and importance.

The nave consists of nine bays, from the west front to the central tower. Of these all are Norman to the top of the triforium, except the two western bays, which are Perpendicular, (Abbot Morwent's work). The Norman clerestory was altered, and the Norman portion of the nave was newly vaulted, in the first half of the thirteenth century. (The nave roof was completed in 1242. The monks themselves, according to Froucester's Chronicle, laboured at it,—considering, suggests Professor Willis, that they could do the work better than common workmen.) The nave *piers* have plain bases and cushioned capitals. The arches have the zigzag in the outer moulding and a double cable in the soffite. A cable moulding runs along above them. In the *triforium* two arches in each bay circumscribe four smaller ones, the tympana above which are quite plain. In constructing the new *clerestory*, the Norman work immediately above the triforium arches was entirely removed; and only the jambs of the side lights which extended beyond the triforium arches, with the wall between them, were allowed to remain. The jambs of these Norman lights, with zigzag moulding, may still be traced in each bay of the clerestory. The windows of the Early English clerestory were filled with Perpendicular tracery, possibly by Abbot Morwent.

The Norman portions of the nave may have belonged

to the church of Abbot Serlo, (completed in 1100); but it is impossible to say how much alteration or rebuilding was rendered necessary by the fires of 1122, 1179, and 1190. The red colour of parts of the piers where the stone has become calcined, still bears witness to the fierceness of, most probably, the last of these fires; by which the wooden roof of the Norman church was destroyed. This was replaced during the abbacy of HENRY FOLIOT, (1228—1243,) by the existing *vaulting*; which is plain quadripartite, with a central rib and bosses at the intersections. The groining, of a light porous stone, is plastered on the under-side. The vaulting-shafts, (of the same date as the roof,) in groups of three, are of Purbeck marble, with stone capitals of leafage, and Purbeck abaci. These rest on a series of brackets supported by shafts which descend between the pier-arches. The first five of these brackets, counting from the third (the first Norman) bay of the nave, are perhaps Transitional Norman, and the cable-moulding at the head of the pier-arches passes round them. The next three eastward have the cable-moulding cut away for them; and on either side is a shaft of Purbeck marble with foliated capital, from which a moulding is carried round the bay of the clerestory. This part was perhaps more injured by the fire, so that the earlier work required greater alteration. (The peculiar arrangement, suggests Professor Willis, may have been one of the consequences of the monks' amateur workmanship.) The capitals and corbels of the vaulting-shafts were richly co-

loured^f; and remains of painting were found on the great piers themselves during the late restorations. Against three of the piers on the north side are Perpendicular brackets, for lamps or for statues.

The two *western bays* of the nave were the work of Abbot MORWENT, (1420—1437,) who pulled down the Norman front, which had towers north and south, intending to re-construct the entire nave,—a design fortunately prevented by his death^g. The contrast between

^f “The painting may be thus generally described. The hollow of the abacus of the capitals red, the lower member of the same, green; the whole of the bell red, the leaves alternately green and yellow, with the stalks running down of the same colour into the red bell of the capital; the vertical mouldings between the marble shafts red and blue alternately; the lower shafts green or blue, with red in the hollows: the foliage on these also is green and yellow. Some of the horizontal mouldings are partly coloured also. The bosses in the groining are yellow and red, as in the capitals. All the colouring, which was very rich, was effected with water-colours; in one instance only has any gold been discerned, and that upon one of the bosses in the roof.”—*F. S. Waller*.

^g The Norman towers or turrets had, however, been rebuilt in the Early English period. “From an account of an accident which occurred between 1163 and 1179, we know that the west front was flanked by two towers; for while Roger, Bp. of Worcester, was celebrating mass before the high altar, the north-west tower, owing to a defect in its foundation, fell. It may be a question, however, whether these towers were not rather turrets, like those at Tewkesbury. The very fact that at Tewkesbury we have turrets rather than towers, is sufficient to make the suggestion very probable, for there is a great resemblance between the two churches. Moreover, if Abbot Morwent found a design with towers, properly so called, he substituted for it one

the noble Norman columns and the Perpendicular piers is sufficiently striking. The westernmost bay is much wider than the others; there is no triforium; the clerestory windows resemble the others, all of which were probably inserted by Morwent; and the vaulting is a rich lierne, with bosses of leafage. The west end is filled with a large Perpendicular window of very good design, the glass in which, by WAILES, is a memorial of the late Bishop MONK, (died 1856,) erected at the sole expense of the Rev. Thomas Murray Browne, Honorary Canon of Gloucester, "in grateful remembrance of many years of sincere friendship." (It should be remarked that the tracery heads and cusps, as seen from the inside of this window, are not repeated on the outside,—a plain transom only crossing the lights. This peculiarity is repeated in the great east, and in some other windows.) The glass is of unusually pictorial character; and if not entirely successful, is at least better than some recent attempts in a similar direction. The subjects are:—*Lowest tier*, beginning south—Noah passing out of the Ark after the Deluge; Moses dividing the Red Sea; Naaman washing in the Jordan. In the *second tier*—The Annunciation to the Shepherds; the Nativity; the Adoration of the Kings. In the *third tier*—The Presentation in the Temple; the Baptism

provokingly inferior. This is hardly likely."—(*G. A. P.*) The rebuilding of the north-west tower was commenced in 1222, and its companion was also rebuilt between the years 1228—1243. These were the towers or turrets destroyed by Abbot Morwent.

of our Lord ; St. John Preaching in the Desert. *Above* are the Baptism of St. Paul, of Cornelius, and of the Jailor of Philippi. Below the window is a brass plate with an inscription recording its erection as a memorial to Bishop Monk.

The west doorway and the panelling at its sides are very plain. At the angle between the nave and the south aisle is a statue of EDWARD JENNER, by R. W. SIEVIER. Dr. Jenner, the discoverer of vaccination, was born at Berkeley in Gloucestershire, in 1749 ; and died there in 1823.

The view eastward from this point is intercepted by the organ ; but beyond the massive piers of the nave, portions of the light choir-roof are seen ; and the superb glass of the east window terminates the choir with such a glow of colour as few other cathedrals can display.

VI. The *north aisle* of the nave is, like the nave itself, Norman, except the two western bays, which are Abbot Morwent's. The half piers against the wall are of the same height as those of the nave, but are divided into several members with shafts at the angles, the capitals of which are in some cases enriched. In each bay the Norman window-opening remains, with zigzag mouldings and side-shafts. All are filled with Perpendicular tracery, which is continued on the Norman wall under the windows. A Perpendicular stone bench runs below. The windows in this aisle are raised high, in order to clear the roof of the cloister outside. The vaulting is ribbed, Norman.

In the Perpendicular portion of this aisle (second bay) is a very fine doorway into the west walk of the cloister—(the monks' entrance). A crocketed canopy rises above it, with panellings on either side, in which were painted figures of the Apostles. On each side of the door are niches for figures. In the easternmost bay of this aisle is the abbot's entrance—also Perpendicular, but not so richly decorated. In both these doorways, the half-groined recesses, so constructed as to admit of the doors opening into them, should be noticed.

The Perpendicular window at the west end of this aisle has been filled (1862) with stained glass by HARDMAN; representing the story of the British King Lucius, who, according to one tradition, died and was buried at Gloucester. Under the window is a tablet for Bishop WARBURTON, (died 1779); "a prelate," runs the inscription, "of the most sublime genius and exquisite learning." The slab which covers his tomb is in the first bay between the nave and aisle. Two *monuments* in this aisle should be mentioned: that in the fifth bay by FLAXMAN, for SARAH MORLEY, who died with her young child, at sea, in 1784. She rises from the sea supported by three floating angels. Above are the words, "The sea shall give up its dead." The figures are graceful, and the whole composition striking. And that in the last bay, by the choir-screen, for THOMAS MACHEN, Alderman of Gloucester, and wife; 1614;—a very good example of the period, but by no means one to be imitated. The window above is filled with

excellent stained glass by CLAYTON and BELL, in which the white and neutral tints give great effect to the brilliant colour. The subjects are the three miracles of our Lord in raising the dead:—The Ruler's Daughter, the Widow's Son, and Lazarus. (For the other windows, see APPENDIX, note 3.)

VII. The *south aisle* of the nave was changed to its present state in 1318, during the abbacy of JOHN THOKEY (1306—1329). The Norman south wall remains in the interior, together with the half piers, which resemble those in the north aisle. Abbot Thokey erected the present external façade against this Norman wall^b, and re-groined the roof. The exterior of this aisle (see § xx.) is a very fine example of early Decoratedⁱ. The deeply recessed windows are enriched with the ball-flower, and resemble one of the windows in Merton Chapel, Oxford, from which chapel (founded about 1280), or from that of Gloucester College, founded for student monks of this monastery in 1283, the windows here may have been directly copied. The ball-flower occurs again in profusion at Ledbury, in Hero-

^b "In the interior this wall falls outwards eleven inches in its full height; and on the exterior the more recent work inclines not more than four inches; from which it is evident that the Norman wall must have been out of perpendicular seven inches, prior to the erection of Abbot Thokey's work."—*F. S. Waller*.

ⁱ "The south aisle has this great advantage, which other altered buildings do not possess;—in other buildings the proportions very often constrain the designs in the new work, and give it a mixed character, spoiling both,—giving, for example, heaviness to the Norman, and flimsiness to the Decorated. But this is not the case at Gloucester."—*Willis*.

fordshire: but it is rarely used to such an extent as in this aisle, and in the tower of Hereford Cathedral, which is nearly of the same date. At Gloucester a horizontal line drawn across the head of the window, just above the spring of the arch, cuts no fewer than thirty-two ranks of the ball-flower, sixteen within and sixteen without. All the windows of this aisle, as far as the south porch, have been filled with stained glass. The *first* (beginning from the east) is by ROGERS of Worcester; the *second*, by WARRINGTON; the *third*, by CLAYTON and BELL, contains the story of Edward II.;—his imprisonment in Berkeley Castle; his murder; the Abbot of Gloucester taking possession of the body; the procession of monks with the body to Gloucester; and the entombment. This window is good and interesting. The glass of the *fourth* window is by BELL of Bristol, and is very bad. The *fifth*, by CLAYTON and BELL, represents the coronation of Henry III. in Gloucester Cathedral. The *sixth*, by WARRINGTON, and the *seventh*, by BELL of Bristol, are equally bad. The representations in the stained glass of the cathedral of the great historical events which have been connected with it is an excellent idea, provided such historical glass is not allowed to intrude itself unfittingly. The great defect of the glass in Gloucester Cathedral is its want of plan and uniformity,—owing to the various artists (some very indifferent) who have been employed.

West of the porch is a memorial window, by HARDMAN, for John Elliot, died 1864; and the west window

of the aisle has been filled with very good glass by CLAYTON and BELL, in memory of Dr. Jenner.

In altering the south aisle, Abbot Thokey cut off the arches over the Norman windows, (those opposite should be compared,) and lowered the vaulting. This, in the first four bays from the south porch, greatly resembles that of the nave, which is of much earlier date. The vaulting of the three last bays has its mouldings filled with the ball-flower.

The two western bays of this aisle are Abbot Morwent's work, and differ very slightly from those opposite. Against the west wall is a coloured bust of JOHN JONES, "Burgess of Parliament" at the time of the Gunpowder treason. In the aisle is a monument by SIEVIER for SIR GEORGE ONESEPHORUS PAUL, (died 1820,) who distinguished himself by his active exertions in reforming prisons.

The last bay between this aisle and the south transept is closed on the north side by the chantry of Abbot SEABROKE, (died 1457), the builder of the central tower, the south-west pier of which forms the head of his chantry. His effigy, in alabaster, was originally in a recess on the north side, but now occupies the place of the altar. Chantry and effigy have been much mutilated and shattered. In an arched recess under the opposite windows are effigies of a knight and lady, long assigned to one of the Bohun Earls of Hereford. There is every reason, however, to believe that the effigies represent members of the Brydges family, whose crest appears on the knight's sword-belt. He wears

a collar of SS., and his armour cannot be earlier than the reign of Henry V.

Against the wall on the north side of the entrance to the transept is a large canopied bracket for a figure.

VIII. Passing into the *south transept*, we enter that portion of the Norman cathedral which was transformed and re-cased during the fourteenth century. Both transepts, the choir and its aisles, were thus treated, between the years 1329—1377. The work, according to Froucester's Chronicle, was begun in this transept, which was re-cased by Abbot WYGEMORE¹, (1329—1337).

In both transepts the original outline of the *Norman* work is complete, both in the interior and exterior. Both transepts had eastern chapels, below and in the triforium, which extends over the choir-aisles, opening into other chapels at the east end. Instead of the lofty piers of the nave, the transepts at their eastern sides, and the choir throughout, have low, massive piers and arches below, and piers and arches of nearly equal dimensions in the triforium. In the fourteenth century the Norman walls of both transepts were covered on their three sides with an open screen-work or panelling

¹ Froucester's Chronicle asserts that Abbot Wygemore re-cased the "aisle of St. Andrew," and Abbot Horton "the aisle of St. Paul." These aisles are identified with the south and north transepts, by comparing the Chronicle with an account given by one of the monks which Leland has recorded in his Itinerary. See Willis's notice of the cathedral at the meeting of the Archæological Institute at Gloucester in 1860, *Gent. Mag.*, Sept. 1860.

formed by mullions and transoms, enriched with tracery and foiled headings. The forms of the triforium arches, of the clerestory, and of the arches opening into the chapels and choir-aisles, were changed from round to pointed; but within the triforium the round arches remain, and the wall on which the panelling is laid is the original Norman. The great distinction between the work here and that in the nave of Winchester, with which it may be instructively compared, is, that in the latter instance the Norman work was completely hidden, and recased with Perpendicular masonry: at Gloucester the later work was only laid on the Norman walls and arches. This is more evident in the choir than in the transepts.

The *south transept*, according to Abbot Froucester, was the first part of the Church to be thus treated. The panelling, however, although dating from the first half of the fourteenth century, (1329—1337,) has much of Perpendicular character; and the alterations in this transept may accordingly be regarded as perhaps the earliest approach to Perpendicular work in England. The design is indeed wanting in one chief characteristic of true Perpendicular; as the mullions are not carried straight up to the head of the arch, but branch off into arches before reaching it. But although the work in this transept retains much of Decorated character, the tendency to change is sufficiently marked; and in the rest of the cathedral (north transept and choir) the Perpendicular style is completely developed. According to Professor Willis, it may have commenced here.

"It must have begun somewhere; in some place the mullion must have been carried up for the first time, and no place is so likely as Gloucester to have produced the change of style^m."

On the *east* side, the entrance to the choir-aisle is closed by an open screen, with two doorways in the lower part, one leading to the aisle, the other into the crypt. The form of their arches is very unusual, and deserves notice. The rib of a great buttress, supporting the wall of the choir, runs through the triforium above. In the south-east bay is an arch, long closed, leading into the Norman chapel, on either side of which are canopied brackets for figures. In the panel filling the first bay, just above the top of the crypt door, is the so-called *Prentice's bracket*, [Title,] in form resembling a builder's square. Two figures support it, curiously placed,—the lower with a bag at his waist. It is traditionally said to be a memorial of the master builder and his son, or prentice, but was in all probability a bracket for light. (For a description of the Norman (St. Andrew's) chapel, restored and decorated since 1863, see APPENDIX, note 4.)

On the *south* side of the transept is a large Perpendicular window (the glass by HARDMAN) of good design, below which is a passage, behind an open arcade. The passage is entered from a Norman staircase-turret in the south-west angle, and leads upward to the triforium. The effect of this arcade, with its unusual depth of shadow, is very good.

^m Report of Professor Willis's lecture at Gloucester, *Gent. Mag.*, Sept. 1860.



PORTAL OF CONFESSIONAL (?)
IN THE SOUTH TRANSEPT

In the wall under this passage are two doorways, now closed, above one of which (eastward) is a grotesque monster; the other forms what is called the *confessional*. [Plate II.] Three steps ascend to the door, between panels which slope like the sides of a chair, and are supported by figures which seem to be those of angels. The heads, however, are gone, and the figures are otherwise much defaced. The local tradition asserts that those who came to confess entered by the first door, with the monster's head above it, typical of sin; and left by the other, with the sorrowing angels, representing penitence. How far the doorways were at all connected with a confessional is, however, quite uncertain.

Against this wall is an ugly Elizabethan mounument for RICHARD PATES, (died 1588); and the high tomb with effigies of Alderman BLACKLEECH, "who was admitted to the glory of eternity 1639," and his wife Gertrude. The figures are in alabaster, and are wonderful examples of costume. All the details—boots, rosettes, sword-belt and sword-handle, and the lady's lace and short jacket—deserve notice. It was not for her beauty that Dame Gertrude was thus commemorated.

In the *west* wall is a Perpendicular window, with blank panelling below. An open screen-work covers the arch into the nave, and the choir-buttress runs through its upper division. The *roof* is a plain lierne, without bosses, and "one of the earliest specimens of this complex class of rib-vaulting. Owing to the difference of the angles of the ribs, such a vault was very difficult of construction; most skilful workmanship was neces-

sary to make the ribs join at the intersections; and this led to the use of bosses, which while they concealed defective work, greatly enriched the roof. But in this example there are no bosses. The ribs join perfectly; and it appears as if the masons desired that the skilfulness of their work should be shown^a. The very light and beautiful effect of the flying-arch apparently carrying the choir-vaulting, which crosses the main tower-arch, should here be noticed. The whole arrangement is singularly picturesque and original; (see § x.)

IX. In the *north transept*, cased by Abbot HORTON, (1351—1377,) the new work differs in its mouldings, which are here angular instead of round; and in the greater richness of the roof. The mullions are here continued up to the roof, shewing the complete development of the Perpendicular. In this transept the eastern chapel has been restored and decorated. (See APPENDIX, note 5). There is an ascent of seven steps to it, the original arrangement followed by the restorers of the chapel in the opposite transept. Within this chapel, looking west, the casing of the Norman work with the later is very evident.

Against the north wall of this transept, under the open arcade, is a structure of early Decorated character, which has been called, and probably with reason, a *reliquary*^o. [Plate III.] It is in three divisions, the en-

^a Willis.

^o It has, however, been suggested that this structure may have been a lavatory, and the work of Elias de Lideford, sacrist during the early part of the thirteenth century, who, it is recorded, (by Froucester,) brought an "aqueduct" into the church. A lavatory in a church is not uncommon.

trance being through the central arch. All the arches are enriched with foiled openings, and with intricate and very beautiful leafage. There are Purbeck shafts at the angles, heads at the spring of the arches, and a series of seated figures, under canopies, much mutilated, between the outer arch at the entrance and the trefoil within. Inside, the three divisions are groined, with bosses at the intersections; and each bay has three blind arches in the wall, between which piers project to some distance. The reliquary ends before reaching the north-west angle of the transept in which the square Norman turret projects, leading upward to the arcaded passage and to the triforium. (Compare the projecting turrets at the angles of the transepts in Worcester Cathedral.) At the north-east angle the Perpendicular work joins the reliquary; a bracket for a figure is placed between it and the steps leading to the chapel, and a shield bearing Abbot Parker's arms has taken the place of the last corbel-head.

Three Norman windows remain at the east end of the chapel opening from this transept. Below them is a Perpendicular reredos, with three niches, which have (1873) been filled with figures. (See APPENDIX, note 5). This chapel (as will be seen from the Plan) is of less size than that opening from the south transept, and the altar (owing to the polygonal apse) was not due east. A door opens south, into the choir-aisle; and in the opposite wall is a very good Perpendicular doorway, leading to rooms now used as vestries. The Perpendicular cresting, and the angels bearing scrolls in the

hollow moulding, are good, and should be noticed. The Norman arch in the wall above this doorway, and the Norman work in the opposite wall, (which should be examined from the choir-aisle as well as from the chapel,) apparently indicate changes in this part of the building before the alteration of the entire transept, which it is not easy to explain. The groin edges of the vault of this chapel are carried down the piers in a manner of which no example occurs elsewhere.

The steps into the chapel, and a similar ascent into the choir-aisle, were rendered necessary from the height of the crypt, (§ XVII.,) which extends under the whole of the building east of the tower, with the exception of the Lady-chapel. The very peculiar doorways opening to the aisle resemble those in the opposite transept. Within the smaller of these arches, on a level with the top of the stairs, is a small stone lectern, from which, it is probable, the pilgrims were addressed as they passed upwards to the shrine of Edward II.^p

The Perpendicular screen below the tower-arch opening to the transept enclosed a chapel, now cleared and opened. (APPENDIX, note 5.) A similar chapel exists beneath the south tower-arch. (See APPENDIX, note 4.) Under a Perpendicular window on the west side of the transept is a monument for JOHN

^p This is the most probable explanation of this lectern. There was perhaps a desk in Canterbury Cathedral, in a similar position, from which the pilgrims were exhorted as they approached Becket's shrine. At all events, in later times, the desk for the Bible and "Fox's Martyrs" was erected in that cathedral, at the angle of the stairs ascending to the choir-aisle.



THE CHOIR.

BOWER, (died 1615,) "who had nyne sones and seaven daughters by his wife Anne Bower." Their names are on shields above this inscription, and their figures are painted on the wall at the back. Above are the words "Wayne, Vanytie. All is but Wayne. Witnesse Solomon." The monument is curious from the manner in which painting is used in it.

X. A heavy organ-screen, erected in 1823 by Dr. GRIFFITH, (for whom there is a tablet on the north side,) divides the nave from the choir, and materially interferes with the utility and beauty of both.

The *choir*, [Plate IV.], as in most Norman churches, extends one bay west of the central tower, under which the stalls are arranged. An ascent of three steps leads to the *presbytery*, three bays in length; and the altar is approached by two additional steps. The unrivalled east window at once attracts attention on entering the choir; but the whole view is rendered especially interesting and peculiar by the panelling and open screen-work covering the Norman walls and arches, the form of which is preserved; by the lofty clerestory; and by the exquisite lightness and grace of the lierne roof, which extends unbroken, except by a low ribbed arch, from the west wall of the tower to the east window.

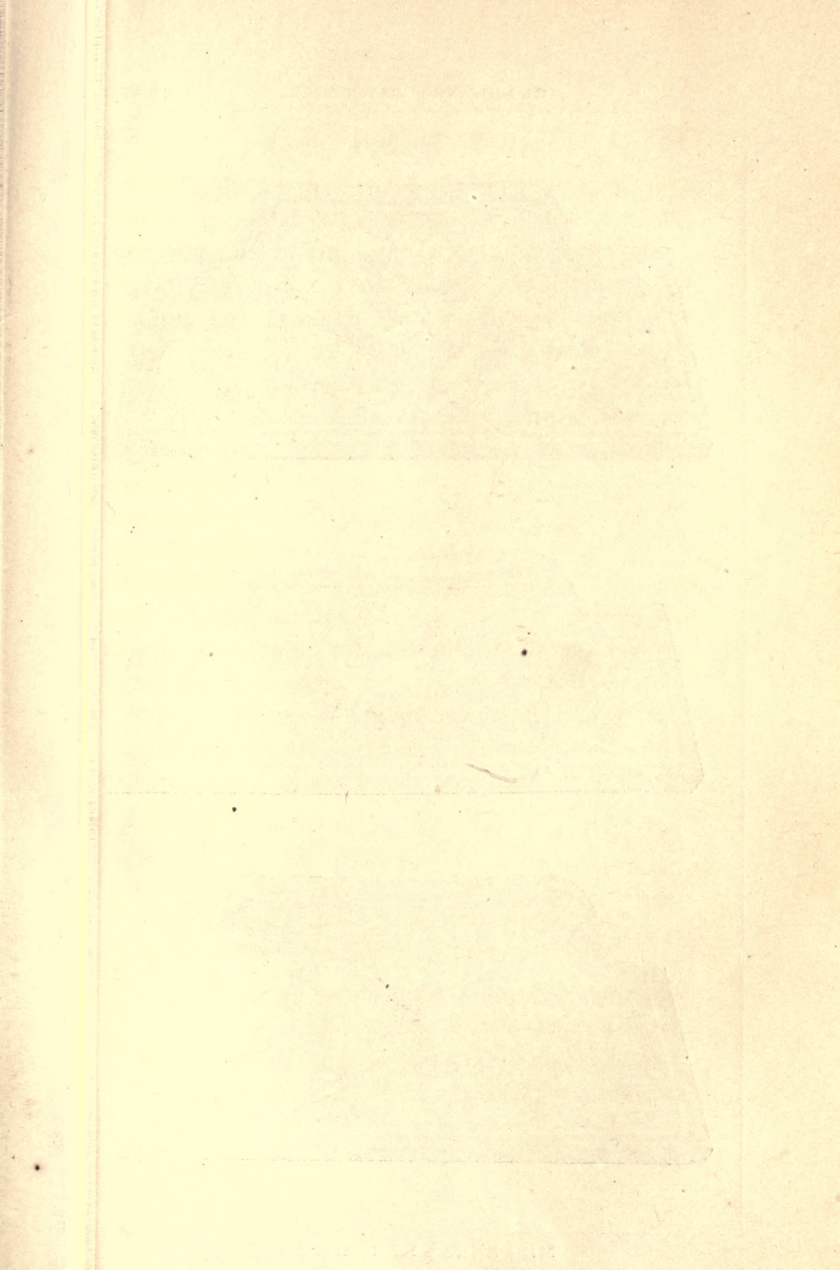
The choir, according to Froucester's Chronicle, was cased and vaulted by Abbots STAUNTON, (1337—1351,) and HORTON, (1351—1377). Their work must also have embraced the lower portion of the tower, (as far as the roof,) since there is no break in the vaulting,

and the work is of the same character throughout. As far as the spring of the flying-arch that carries the groining, the piers of the tower are Norman; to this point the walls of the tower, choir, and presbytery were taken down. The pointed arches opening to the transepts, the slender arches that cross them, and apparently carry the groining, and rank among the most peculiar features of this cathedral, and the vaulted roof of the tower, all belong to the work of Staunton and Horton: the former of whom completed the western portion of the choir, with the vaulting; whilst the latter re-constructed the eastern end, with the high altar. The choir *vaulting* is one of the richest examples in England; and although its lines of ornamentation are thrown out in every direction like those of a spider's web, "the complication is really the effect of perspective, since when reduced to drawing the lines form a simple geometrical figure⁹." The tower-vaulting is much higher than the roof of the nave, and admits of a window in the west wall of the tower, with niches carrying brackets for figures on either side. Over the arch is the inscription,—

"Hoc quod digestum specularis opusque politum
Tullii hæc ex onere Seabroke Abbate iubente;"

which can only record the building of the upper part of the tower, in the time of Abbot Seabroke; (see § III.): or possibly, only the completion of the work, after the death of Abbot Seabroke in 1457, by ROBERT TULLY,

⁹ Willis.





9-DEWITT DEL. B. 24



a monk of the house. In 1460 Tully became Bishop of St. David's, and died in 1481.

The *light arches* which cross the main arches of the tower, north and south, and which look like "pieces of carpentry in stone," do not in reality support the vault, which rests securely on the wall behind. They were not, however, intended to deceive. "Unless some resting-place was provided, the builders must have allowed the capital to hang down to a level with the others without anything to support it, or altered the arch above, and thus have disturbed the curvature of the vault. The flying-arch was contrived to get rid of these defects. All this appears to be characteristic of a school of masons who were extremely skilful, and glad of an opportunity of shewing their skill; as a modern engineer likes to carry his railway through a chain of mountains when he has a plain valley before him*."

The stalls ranged below the tower are Perpendicular, (those north the work of Abbot Staunton, those south of Abbot Horton,) with rich projecting canopies. The misereres [Plate V.] below are of the usual character, but are so fixed that they can only be seen with difficulty. Behind the first stall on the north side is a fragment of Early English work, probably of the date of Elias de Lideford, who erected stalls in the choir, which were removed by Abbots Staunton and Horton.

Between 1863 and 1873 much restoration has been carried out in both choir and presbytery under the direction of Sir G. G. Scott. (See APPENDIX, note 6.)

* Willis.

The open screen-work which covers the Norman arches of the presbytery, is carried upwards into the lofty clerestory windows, so as to cover the entire bay with a uniform panelling. Light vaulting-shafts run up between, and carry the lierne roof. The termination of the Norman choir was originally circular, as at Norwich; but in order to insert the great east window, the two last bays, eastward, were entirely removed, and the walls, from this point, now slope outwards north and south. This part of the work is, in Froucester's Chronicle, assigned to Abbot HORTON, (1351—1377). The ancient *tiling* within the altar rail, which displays the arms and devices of Abbot PARKER (1515—1534,) is no doubt of his time. The *sedilia* have been restored. (For them, and for the *reredos*, see APPENDIX, note 6, where the restored altar screen and the curious hollow behind it are also noticed.)

XI. The great *east window*, which terminates the choir, is the largest in England, and is, owing to the ingenious construction of this part of the choir, wider than the side walls which contain it: it is filled with what is, in many respects, the finest stained glass of the period in this country. The window itself, in its general design and tracery, corresponds with the panelling of the choir and with the windows of the clerestory, and is part of Abbot Horton's work. The tracery-heads and cusps on the inside do not appear without, as usual, since the glass (probably to save expense) is fitted into a square-headed panel, sunk in the back of the window. A peculiar effect is produced by the roof of the Lady-

chapel beyond, which rises against the lower part of the window, (from which it is separated by the ante-chapel); the glass above is consequently always in brighter light than that below. The stone-work of the whole window was repaired (1862) at a cost of £1,400; and £600 was then expended on the re-leading of the glass by HUGHES*, under the very careful supervision of Mr. Winston, one of the best authorities on the subject.

The window, like the rest of the choir-work, has decided Perpendicular features; but the glass "is in all respects thoroughly Decorated in character; As a general rule, it is true that a change in the style of architecture has always preceded, by some years, the corresponding change in the style of painted glass. . . .

"The two first tiers of lights from the ground are filled with coloured borders and ornamented white quarries; a shield of arms in a panel is inserted in each light, and a small ornamented roundel placed at some distance beneath it. The three next tiers of lights throughout the window are filled with figures and canopies, and, in the central part of the window, another tier likewise, the spires of this row of canopies running into the tier of lights above. This arrangement, as might be expected, imparts a grand pyra-

* The restoration of this window was the result of the untiring energy and able administration of the Chapter revenues by the then Treasurer, Dr. Jeune, Master of Pembroke College, Oxford, and Canon of Gloucester; afterwards Bishop of Peterborough. A new Chapter school has been built, extensive repairs and restorations made in the cathedral, and the ground round it thrown open, by special funds derived from the same source.

midical character to the whole design. All the tracery lights of the window are filled with ornamented white quarries, and enriched with small roundels of ornament inserted here and there. . . .

“The colouring of the lower lights—containing figures and canopies—is arranged on a principle not uncommon in early Perpendicular glass. The figures are almost entirely white, having yellow stained hair, and borders to their robes: the architectural work of the canopies is wholly composed of white and yellow stained glass. The positive colouring is confined to the spire backgrounds of the canopies, and the tapestry which lines the interior of the niche; and it is carried in uniform streaks, or columns, down the window. Thus the spire grounds and tapestries of the central column—which is two lights broad, all the other columns being only of the width of one light—are coloured red; those of the next column on each side the centre one are coloured blue; those of the next red, and so on. The large proportion of white used in the most coloured parts prevents any violent transition, from the figure and canopy part to the quarry part of the window. . . .

“The full effect of the Gloucester window, no doubt, depends not only on the simplicity of the composition, the largeness of its parts; and the breadth of its colouring, but also on the excellence of the material of which the window is composed. . . .

“The side windows of the choir-clerestory retain enough of their original glazing—which is precisely of the same date as that of the east window—to enable us

to perceive that their lower tier of lights was filled with figures and canopies, and their upper tier and tracery-lights with borders and quarry patterns, having small roundels of ornament inserted of the same character as the pattern-work in the east window: a corroborative proof, if any were necessary, of the originality of the arrangement of the glass in the upper part of the east window, with which the arrangement of the glass in the side windows so perfectly harmonizes^t." The date assigned by Mr. Winston to the east window, and to those of the clerestory, is between 1345 and 1350. The clerestory on the north side has been filled (1873) with glass by CLAYTON and BELL. (See APPENDIX, note 6.)

XII. On the *south* side of the presbytery is a projecting bracket of Perpendicular date, on which is placed the earlier effigy of an abbot—perhaps that of HENRY FOLIOT, (died 1243). It is too shattered, however, to be of much interest.

On the *north* side of the presbytery, beginning from the east, are:—

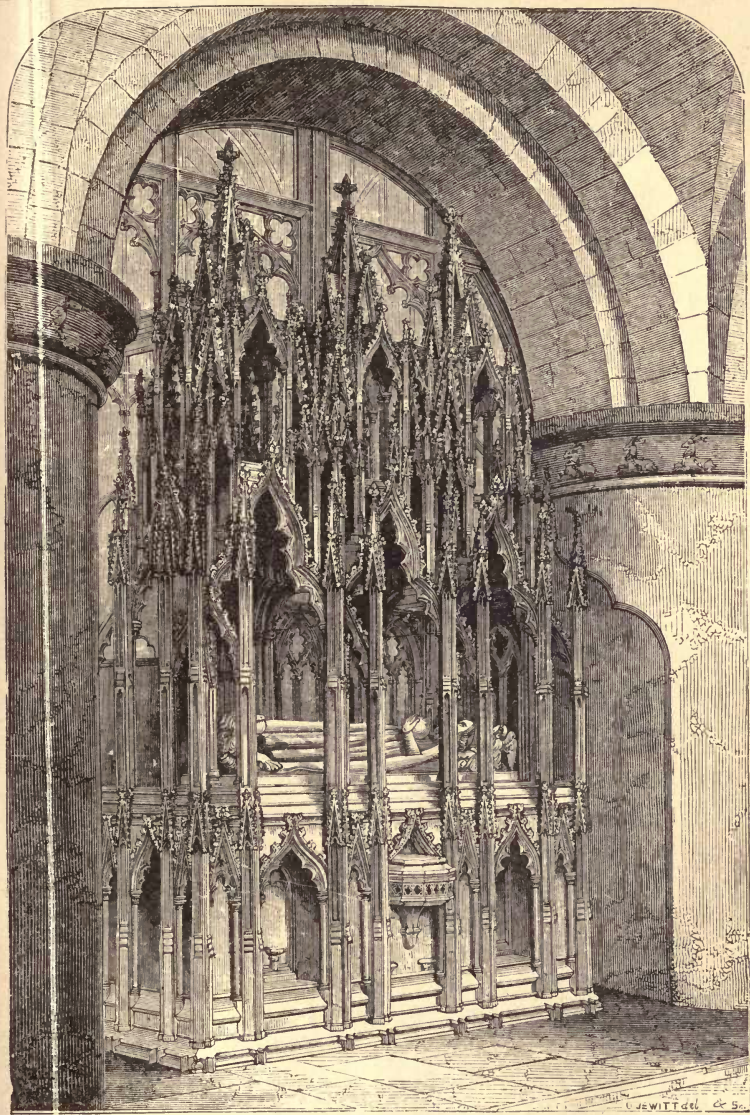
(1.) A high tomb with effigy of OSRIC, the Mercian "kinglet," who is said to have founded the first religious establishment at Gloucester. (See § I., and Pt. II.) On the east end of the monument is the inscription,—*"Osricus Rex primus fundator hujus monasterii—681."* The tomb and effigy are said to have been erected during the abbacy of WILLIAM PARKER, (1515—1539,) whose arms, together with those of the

^t C. Winston, *Stained Glass of Gloucester, &c.*, in the Bristol volume of the *Archæological Institute*. (For some further important remarks on this window, see Note at the end of Part I.)

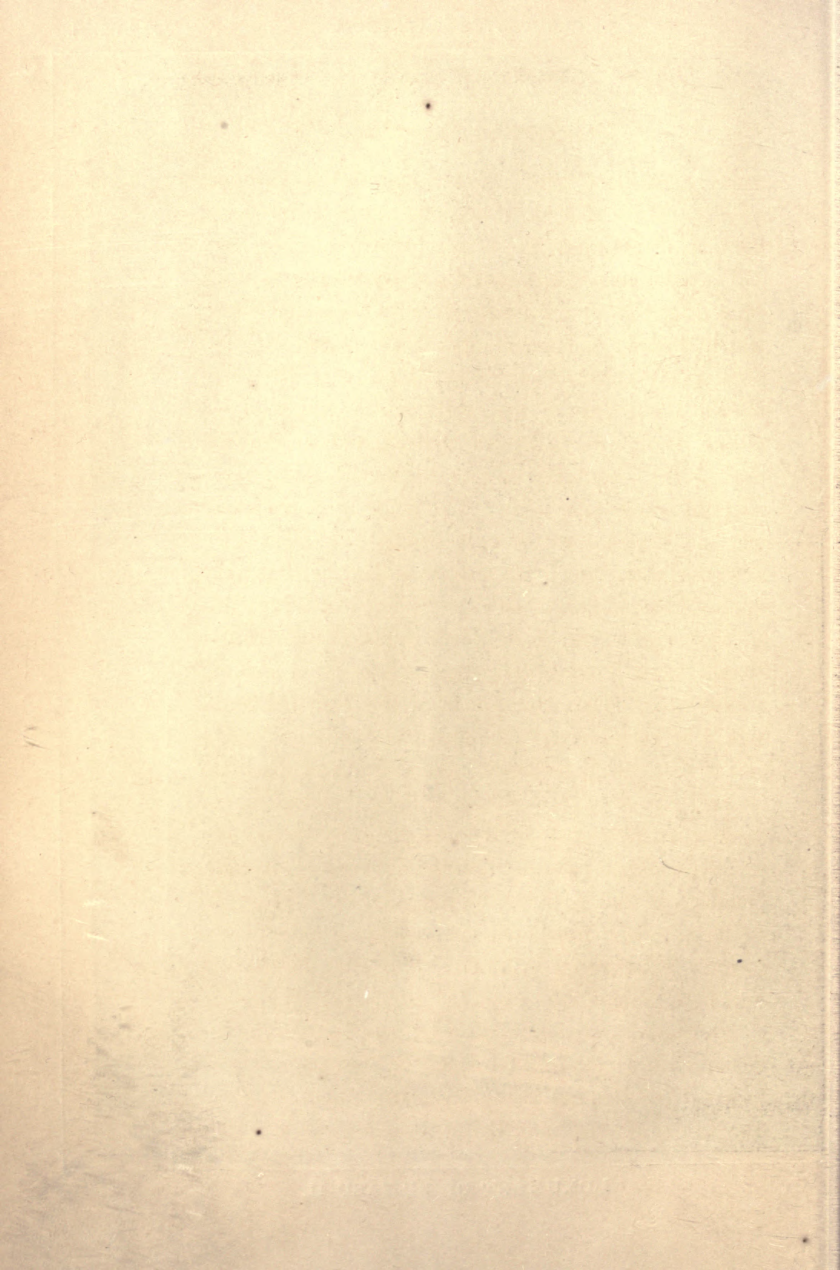
abbey, appear on it. The effigy is crowned and sceptred, and carries the model of a church in the left hand. The ermine collar of the robe is unusual.

(2.) The superb tomb, with effigy of EDWARD II. [Plate VI.] It has been truly said that the whole of the choir, as it at present exists, is a memorial of the murdered King; since the alterations in it were commenced after his interment here, and their cost was mainly defrayed from the rich offerings made at his tomb. The tomb itself, however, is not unworthy a greater king than Edward II.

It was on the 21st of September, 1327, that King Edward was murdered in Berkeley Castle. The monasteries of Bristol, Kingswood, and Malmesbury refused to receive his body for interment, fearing the displeasure of the Queen and her party; but Abbot Thokey of Gloucester, more far-sighted, brought it from Berkeley in his own carriage, and caused it to be solemnly interred beneath the existing monument. This was erected at the cost of the King's son, Edward III., and became at once an important place of pilgrimage. Offerings made here were thought to avert the Divine anger from the nation, and it is said that if all the oblations presented at the tomb during the reign of Edward III. had been expended on the church, it might have been built anew. Edward III. himself, when in danger of shipwreck, vowed an offering of a golden ship at his father's tomb, which was duly presented, but afterwards redeemed, at the request of the Abbot and Convent, for £100. The Black Prince offered a golden crucifix, containing a portion of the holy Cross; the Queen of



MONUMENT OF EDWARD II.



Scots, a necklace with a ruby; and Queen Philippa, a heart and ear of gold. Such offerings were no doubt hung about the tomb, in the usual manner.

The monument itself consists of an altar-tomb with effigy, canopied by a mass of exquisite tabernacle-work, which fills up the entire arch. The great Norman piers on either side have been cut away, to give room for the lower part of the tomb, which has canopied niches for figures no longer existing, and on the side toward the choir-aisle (at which the oblations were made) a bracket for light. The effigy is of alabaster, and the King's features were possibly chiselled from a waxen mask, taken after death. The head is very fine, and should be compared with those of Edward III. at Westminster, and of the Black Prince at Canterbury. In all these Plantagenet effigies there is a striking resemblance. The arrangement of the hair and beard should be noticed. At the head are angels, and a lion at the feet, finely rendered. On the side of the tomb (toward the aisle) is a shield, with an inscription recording the restoration of the monument by the society of Oriel College, Oxford, of which Edward II. was the founder, at the instance of his Almoner, Adam de Brome:—"Hoc fundatoris sui monumentum, situ vetustatis deformatum, instaurari curaverunt Præpos. et Soc. Coll. Oriel, Oxon. A.D. 1737—1789—1798."

The capitals of the great piers are painted with the device of Richard II., the white hart, chained and collared. Hence a tradition has arisen that the body of the King was drawn by stags from Berkeley to Gloucester.

(3.) The chantry, with effigy, of Abbot PARKER, (the last Abbot of Gloucester,) 1515—1539. The chantry has been converted into a pew. The screen enclosing it has a good frieze of vine-leaves and grapes; and the niches for statues at the angles should be noticed. The effigy, of alabaster, has been much cut and injured. The Abbot wears the chasuble and jewelled mitre, (Gloucester ranked as the eleventh of the twenty-seven mitred English abbeys); the top of his staff is broken. There are small figures in the portion left. The base of the monument has shields with the Abbot's arms, and others bearing the emblems of our Lord's Passion.

XIII. The *north choir-aisle* is entered from the choir through a Perpendicular doorway in the bay below Abbot Parker's chantry. The aisle itself is Norman, of the same date as the choir, but has the windows filled with Perpendicular tracery. The low enormous piers of the choir are here well seen, and the monuments already described should all be noticed from this side.

At the north-east angle of the aisle is one of the apsidal *chapels*, three of which terminated the Norman choir. The chapel forms a pentagon, the place of the altar being, very unusually, north-east. The whole chapel was altered as a memorial of Abbot BOTELER, (1437—1450). It is enclosed by a Perpendicular screen, and the windows are filled with Perpendicular tracery. Behind the altar is a very rich Perpendicular reredos, having one central and eight smaller niches. Some of the small figures of the Apostles in the canopies above



TOMB OF ROBERT, DUKE OF NORMANDY.

are perfect; and there are also many shields of benefactors to the monastery. The whole is richly painted.

On the step of the altar is the effigy of ROBERT COURTEHOSE, [Plate VII.,] eldest son of the Conqueror, who died in 1134, at the castle of Cardiff, where he had been a prisoner twenty-six years. He had been a great benefactor to the monastery at Gloucester, and was interred here before the high altar. His monument continued entire until 1641, when it was broken to pieces by Cromwell's soldiers. The pieces were bought by Sir Humphrey Tracy, of Stanway, who kept them until after the Restoration, when they were put together, and replaced in the cathedral. The monument now consists of a high tomb or chest (on wheels), of Irish oak, on which is laid the effigy, also of oak. The shields on the tomb, and the figure itself, were partly re-coloured, and the former very improperly, during the present century. The tomb has a border of leafage, of late Decorated character. The effigy itself may be of the same period (since the material is the same), and may perhaps have been copied from an earlier figure. It is cross-legged, and has a surcoat and a coronet. Whatever may be its real date, it cannot possibly be older than Henry II.

The Norman pier remains at the north-east angle of the chapel, with the addition of a Perpendicular base, and a panelled ornament cut into it. Between the reredos and the east wall is a Perpendicular arch, which assists in carrying the east window, and is so contrived as to relieve the slight Perpendicular pier adjoining of

the weight of the superstructure, which it was not strong enough to bear. The construction of all this east end of the choir, which is very ingenious, is best seen in the triforium, (§ XVI.)

XIV. The termination of the Norman choir, as has already been mentioned, was polygonal, with a central and two side chapels. This original arrangement still remains in the crypt, (§ XVII.); but the central chapel at the east end of the choir, which had been undisturbed by the erection of the great east window, was altered about a century later, when the *Lady-chapel* was commenced. The walls of the *ante-chapel*, by which this is entered, are in fact those of the Norman apsidal chapel, pierced on either side by a Perpendicular window, and having a rich panelled lierne vault, crossed by a double row of pendants. The *upper* story of the ante-chapel was the Norman chapel of the triforium. This portion is separated from the Lady-chapel by a screen of open-work, through which is seen the vaulted roof, and three windows at the west and on either side. The west window looks across the low gallery intervening between it and the east window of the choir, (see § v.) The arch carrying the screen of the upper chapel, and forming the eastern termination of the lower roof, is bordered in front by a series of foiled panels, having shields in their centres.

All this work, together with the Lady-chapel itself, is due to Abbot HANLEY, (1457—1472,) and his successor, Abbot FARLEY, (1472—1498). It was the last great work of the monastery, and worthily closes the

fine series of Perpendicular structures, (the re-casing of the choir, the cloisters, the tower, and the Lady-chapel,) which rank among the most interesting and important in England.

The Lady-chapel consists of four bays, with a square-sided eastern end, and small square-sided chapels of two stories, projecting from the third bay on either side. Each bay is nearly filled by a lofty Perpendicular window of four divisions. The lights of the two upper tiers are simply foiled. Those below are richer, with ornamented headings. In the wall below the window is a plain arcade of foiled arches, with a quatrefoil above. The narrow bit of wall which remains in each bay is panelled with tracery corresponding to the divisions of the windows; and in the three principal tiers has brackets and rich canopies for figures. The brackets are angels bearing scrolls. Vaulting-shafts run up between these panels; and above is a superb lierne roof,—one of the best and purest examples of such a roof in the Perpendicular period. The bosses are entirely of leafage, and are very numerous. Traces of colour remain on the walls, and on some of the canopies; and the headings of the window lights retain their original stained glass.

The effect of the side chapels is unusually picturesque. Each is of two stories; the roof of the upper on a level with the upper series of wall panellings on either side. A sharply-pointed arch, with pierced panellings above and an open parapet below, forms the front of the upper chapels; the lower are closed

in front by a rich screen-work, corresponding to the window divisions. The east end of the Lady-chapel is entirely filled by a Perpendicular window of three divisions, the design of which resembles those at the sides. The glass in this window is original, and very good, although not equal to that in the great east window of the choir. The extent to which white and yellow are employed in it should be noticed.

Below the window was a rich mass of tabernacle-work, now effectually smashed. Over the altar were three main niches, with pedestals for figures. There are fragments of brackets and canopies in the smaller divisions; and the whole shews remains of colour, gilding, and enamelling. The designs at the back of the principal niches should be especially noticed.

Much of the original tiling remains on this part of the floor. The tiles bear inscriptions, "Dñe Jhũ miserere;" and "Ave Maria grã. plẽ." In the centre is a device of roses with leaves. Below the window on the south side are three sedilia, with graceful pendent canopies. The backs are panelled.

The side chapel *on the north* has a groined roof, in which the cusps of the foils and other portions are pierced with minute circular hollows, adding much to the elaborate effect. The panelling of the west wall has been filled by the upper part of the monument of Bishop GODFRED, (died 1604). Below is an altar-tomb with effigy. The upper chapel, or oratory, is approached by a staircase on the west side, opening from the bay below; it has a lierne roof, with bosses of

leafage. The *south* chapel resembles the north; and contains a flat altar-tomb for THOMAS FITZWILLIAMS, (died 1579: it was repaired by his descendants in 1648). The east window is covered by the hideous monument of Bishop NICHOLSON, (died 1671). The upper chapel resembles that opposite. These chapels were apparently the chantries of the two abbots who built the Lady-chapel; the upper stories, in which there is no trace of an altar, serving as oratories.

On the north side of the Lady-chapel is a monument with effigy for ELIZABETH WILLIAMS, daughter of Bishop Miles Smith of Gloucester, (died 1622). Below, again, is a full-length statue of Sir JOHN POWELL, (died 1713)^a.

XV. The *south choir-aisle* resembles that opposite. The south-east chapel opening from it retains its Norman work more completely than the north-east. The Norman arches and windows remain; the latter filled with Perpendicular tracery. As in the chapel opposite, the altar did not front due east. This chapel (St. Philip's) has been partly (1873) restored. (See APPENDIX, note 7.)

A door on the platform above the steps descending to the transept opens to what was originally the east chapel of the transept itself. The arrangement re-

^a It has been asserted that this Sir John Powell was one of the judges who tried the seven bishops. This is an error. There were three Judge Powells living at the same time; two "Sir Johns," and one "Sir Thomas." Sir John who tried the bishops was of Caermarthenshire; the Sir John buried in this cathedral was of a Gloucestershire family. See "Gloucestershire Achievements" by the Rev. S. Lysons, 2nd edit., note, pp. 42, 43

sembled that of the south-east chapel. The arch of entrance from the transept (transitional Norman, and pointed), long walled up, has (1873) been re-opened. (For a description of this chapel, as restored, see APPENDIX, note 4.)

XVI. The *triforium* of the choir is reached by the staircases at the angles of the transepts, and through the open arcade at their north and south sides. The triforium originally extended quite round the choir, the whole width of the choir-aisles, opening into chapels corresponding with those below. With the exception of the east end—between the south-east and north-east chapels—it remains entire; of late Norman character, with some alterations made during the Decorated period.

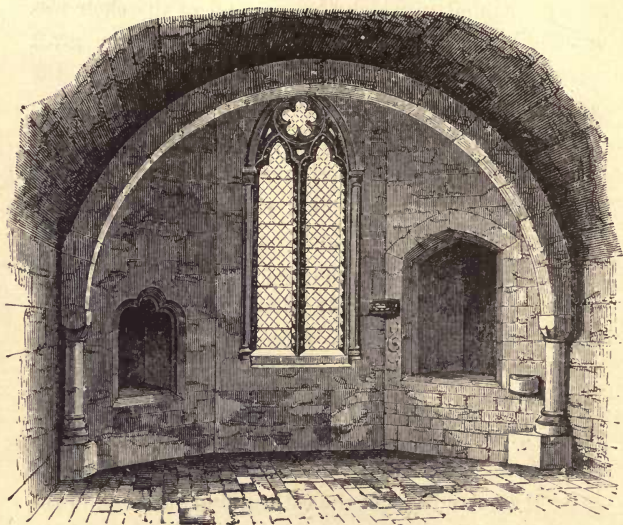
In the chapel above the *south* transept the Norman windows have been replaced by Decorated, enriched with the ball-flower. The double piscina in the small window, and the brackets for figures, with rich canopies, are Decorated, and deserve notice. Looking toward the transept, the manner in which it was recased is here readily seen. The circular Norman arch of the triforium encloses a pointed arch, with shafts at the angles. This arch is crossed by the ribs of the screen-work. In this part of the triforium is preserved an ancient painting on panel, representing the Last Judgment. It dates probably from the end of the reign of Henry VIII., but is of no very great interest.

The massive piers of the triforium above the choir-aisle remain unaltered. The arches are crossed with Perpendicular tracery. The south-east chapel opens

above the corresponding chapel in the aisle : it is plain Norman, with late windows inserted.

The manner in which the east end of the choir was re-constructed, to admit of the insertion of the great east window, and to allow of its being wider than the original walls of the choir, is best seen from this point. The eastern piers of the choir, and the portion of the triforium above, were entirely removed ; but the Norman eastern chapel (corresponding to those south-east and north-east) was allowed to remain entire, both in the triforium and below. The last bay of the choir was extended laterally, so as to admit the light freely from the great window ; and as access to the eastern chapel was cut off by the removal of the triforium, it became necessary to construct the passage at the back of the window, known as the "Whispering Gallery." Here three flying buttresses should be remarked, which spring from the outer walls of the cathedral at the bend of the apse, and meet in a point behind the wall of the choir. These really sustain the weight above the triforium, so that the slight Perpendicular pier below (§ XIII.) is not called upon to do more than half the duty. In the Whispering Gallery much Norman stone-work has been re-used—a practice of common occurrence throughout the cathedral. Sound is transmitted through this gallery, which is 75 ft. long, 3 ft. wide, and 8 ft. high, in a remarkable manner. The lowest whisper, or the slightest scratch with a pin, is distinctly heard from one end to the other. The chapel into which it opens was part of the Norman chapel, altered on the building

of the Lady-chapel, into which it looks. In it is a stone altar—perhaps that of the Norman chapel.

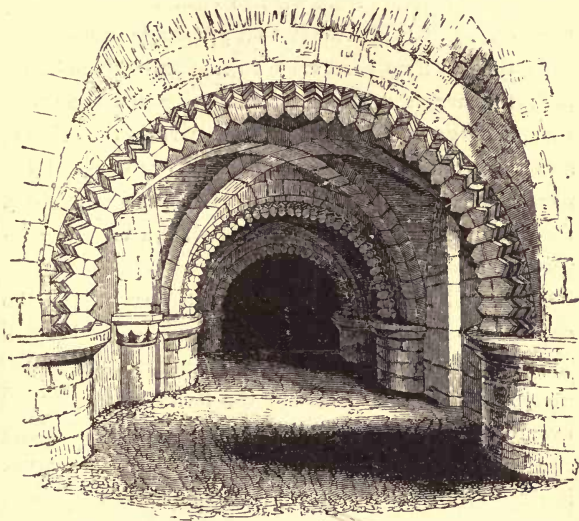


Chapel, Triforium.

The north-east Norman chapel beyond the gallery has a Decorated window; and in that adjoining the north transept is a very beautiful Decorated double piscina. The foliated ornament round the inner arch of the windows here and in the chapel opposite should be noticed. Taking into account the many chapels in this triforium, and in the crypt, it may be reckoned that there were nearly twice as many altars in this church as were usually to be found in churches of even the same size and importance.

XVII. The *crypt*, which is entered from the south

transept, is one of five English eastern crypts founded before 1085; (the others are Canterbury, Winchester,



Crypt.

Rochester, and Worcester). After that date (with one exception, the Early English crypt at Hereford—see that cathedral) they ceased to be constructed, except in continuation of former ones. The crypt of Gloucester extends under the whole of the choir, with its aisles and chapels; and the original form of the eastern end is here at once evident.

“The outer walls of the crypt are about 10 ft. thick, and the aisle floor is on an average 8 ft. deep below the level of the soil on the outside. The centre part is divided by two rows of small columns, from which

spring groined arches carrying the floor of the choir. The bases and capitals of these are much out of level, falling considerably from west to east, and from north to south. . . . It is evident that great alterations have from time to time been made in this part of the building: the large semicircular columns against the walls, though of great antiquity, are not part of the original structure, but are casings, in which are enclosed the former and smaller piers; and the ribs springing from their capitals are built *under*, and with a view to support the groins*."

Much soil has been cleared from the crypt, and the original floors of the chapels have been laid open. These are composed of a rough concrete. There is a step into each chapel, and the floors rise gradually toward the east end. All contain remains of altars and piscinas, generally of later date than the crypt itself. The chapel adjoining the north transept was groined and decorated in the latter part of the thirteenth century. The windows of the crypt have been opened and glazed.

XVIII. The *cloisters*, [Plate VIII.,] which are entered from the nave, rank among the finest examples in the kingdom. They were commenced by Abbot HORTON, (1351—1377); and completed by Abbot FROUCESTER, (1381—1412).

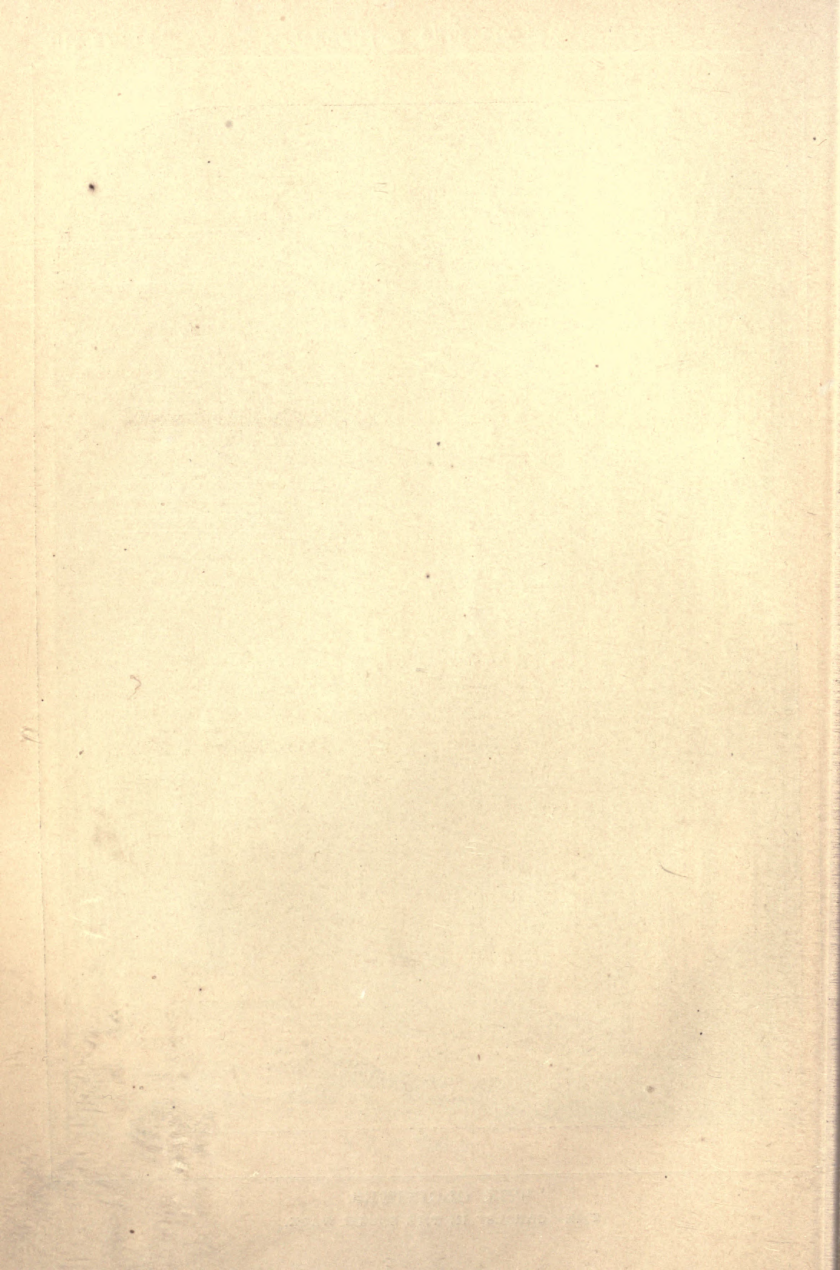
The view looking down either of the walks is very fine, mainly owing to the richness of the groined roof, which is the earliest existing example of the fan-vault.

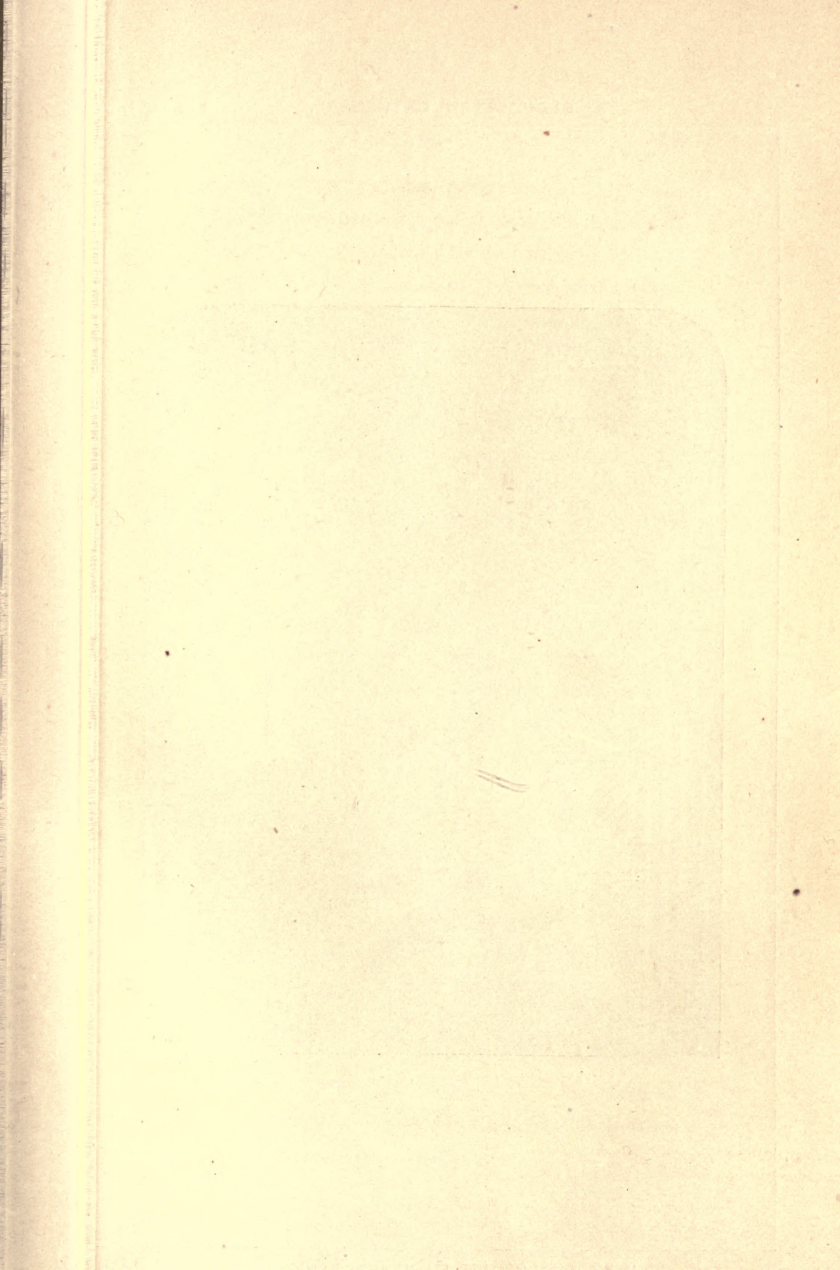
* F. S. Waller.

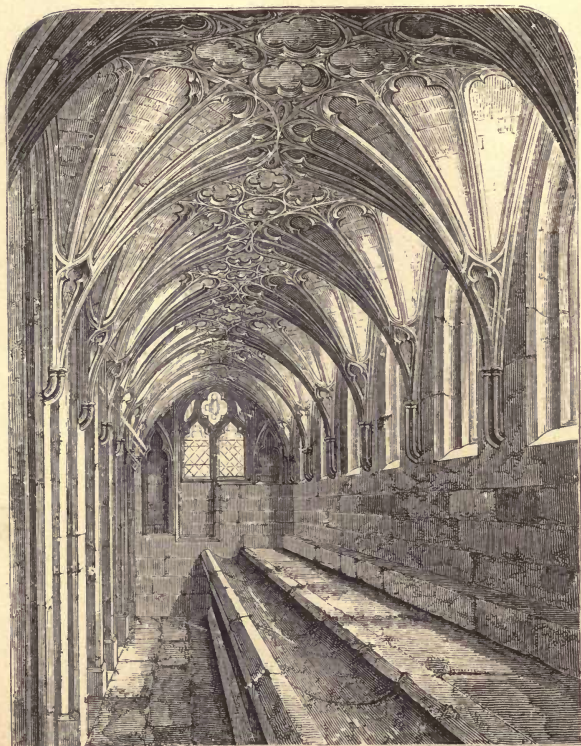


THE CLOISTERS.

THE "CAROLS" IN THE SOUTH WALK.







O. JEWITT del. & sc.

THE LAVATORY IN THE CLOISTERS.

This style of vaulting is entirely peculiar to England; and Professor Willis has suggested that the school of masons who were employed in this cathedral may have originated it^v. The wall sides of the cloisters are pannelled; and the windows, divided by a transom, have rich Perpendicular tracery. The lights above the transom were glazed. "The construction of the outer walls is peculiar as to the arrangement of the buttresses, and the projecting shelf of stone connected with the transoms of the windows, which was evidently meant as a protection from the weather for the lower half of the windows,—which was not glazed^z." Each walk is divided into ten compartments. In the south walk are the 'Carols'—places for writing or study, twenty in number, formed by a series of arches, running below the main windows. In each 'carol' is a small and graceful window, of two lights. (Similar stalls or 'carols' existed at Durham.) The very fine view at the angle of the south and west walks should especially be noticed. In the *north* walk are the *lavatories*, [Plate IX.,] projecting into the cloister garth: these are very perfect. Under the windows is a long trough or basin into which the water flowed. The roof is groined. Opposite, in the wall of the cloister, is the recess for towels, or *manutergia*.

The windows of the east walk are filled with memorial glass by HARDMAN, (the *eighth* is by BALLANTYNE, as is one window in the *west* walk). It is proposed to fill the whole of the cloisters with glass, forming, when completed, a History of our Lord.

^v Gent. Mag., Sept. 1860.

^z F. S. Waller.

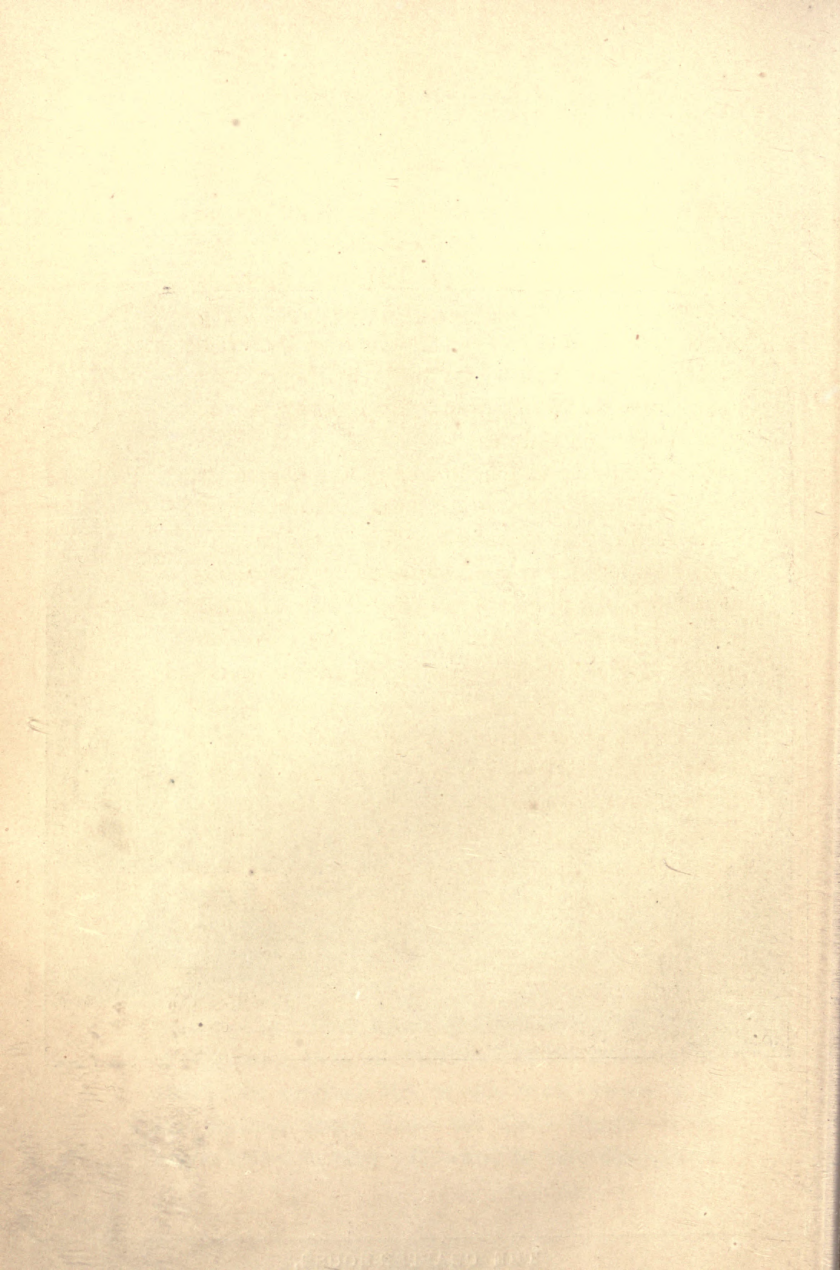
XIX. The *chapter-house* opens from the east walk through a Norman arch enriched with zigzag ornament. The chapter-house itself (72 ft. by 34) is a long parallelogram of four bays, three of which are Norman, and the most easterly a Perpendicular addition. This part is finely groined, and has a large Perpendicular window. Round the Norman portion [Plate X.] is an arcade of four arches in each bay. The manner in which the shafts carrying the vaulting-ribs are set back in the wall, between the shafts of the arcade, should be noticed. The plain vault has large ribs, 15 ft. apart. Rude inscriptions and shields are traceable on the wall-arcade. The floor has been covered with encaustic tiles, copied accurately from the old work.

Between the chapter-house and the north transept is the short passage called the "Abbot's Cloister;" Norman in its western portion, Perpendicular beyond. An original entrance from the crypt has (1873) been opened. Above it is the *Chapter Library*,—probably the original library of the monastery. This is a long room, of Perpendicular character, with a roof of dark oak, a row of small windows on the north side, and a large Perpendicular window east. The room has been well and thoroughly restored, and the books properly arranged. The most important manuscripts are—a transcript of Abbot Froucester's *Lives of the Abbots of Gloucester*, from the foundation of the monastery to 1381; (the original MS. of this work—unless it be that recently found under the Rolls Chapel—is no longer known to exist. It is said to have disappeared



D. SWIFT DEL. & SCUL.

THE CHAPTER-HOUSE,
(THE NORMAN PORTION).



from the Chapter Library at the beginning of the present century. This transcript was made by Dr. Hall, Master of Pembroke College, Oxford. There are others in the library of Queen's College, Oxford, and in the British Museum).—A Register of Documents relating to the Abbey, also made by Abbot Froucester; and another Register, compiled by the last abbot, Parker, or Malvern.

XX. Returning to the *exterior* of the church, the *west front* (Abbot MORWENT's work, 1420—1437, see §§ IV., v.) may first be visited. This is not very rich or striking, but the pierced buttresses of the window, and the parapets of open-work below and above, should be noticed. (See also APPENDIX, note 8.) The composition of Abbot Thokey's *south aisle*, with its massive buttresses and deeply recessed windows, is unusually fine. On the upper part of the buttresses is a series of figures, finely designed, and well deserving attention. At the *transept* commences the Perpendicular transformation. The turrets at the angles are Norman, with interlacing arcades above; the cappings are later. The gables are filled with a series of round-headed arches, rising one above another; and traces of the original Norman window-openings remain in the walls. The parapets and windows shew the later alterations. Buttresses of the central tower pass across the east and west sides of the transept.

The polygonal shape of the radiating chapels—very unusual in Norman architecture—should here be noticed from the exterior; as well as the manner in which the

Lady-chapel is connected with the choir. At the north-west angle of this chapel is a fragment of the original Norman work which belonged to the central apse, and was turned to account in Abbot Horton's rebuilding of the east end. The light buttresses which support the great east window are pierced so as not to obstruct the light. The central gable of the open parapet above the window retains a figure of our Lord on the cross.

The last bay of the Lady-chapel has an open passage below it, which was rendered necessary at the time of the building of the chapel, from the fact that the boundary wall of the monastery passed north and south in a line with the extreme eastern buttresses. (The marks of this wall may still be seen on the buttresses.) The archway is picturesque in itself. A very striking view of the north-east portion of the cathedral opens beyond it; full of varied and intricate outlines formed by the projecting chapels and the walls of the cloister and chapter-house, and crowned by the great mass of the central tower with its deep shadows and its fret-work of grey stone.

The *tower* (see § III.) was (as appears from the inscription within, § x.) the work of Abbot SEABROKE, (1450—1457,) and was, said one of the monks to Leland (*temp.* Hen. VIII.), "a pharos to all parts of the hills." The singular beauty of its pinnacles of open-work has already been noticed.

The passage called the Abbot's Cloister separates the chapter-house from the north transept. The cloister itself, however, extended beyond this passage eastward.

The inner walls alone remain. The eastern wall has entirely disappeared; and beyond it are some Early English arches, which belonged to the infirmary of the monastery.

NOTE, (p. 33).

AFTER the foregoing pages were in type, Mr. Winston arrived at some very important and interesting conclusions relating to the east window of the choir. The general design of the figure-work is the Enthronement of the Blessed Virgin. The original arms in the window were those of warriors who served in the Cressy campaign, and who were connected with the county of Gloucester by their landed possessions; and there is ground for a surmise that the donor of the glass was Lord Bradeston, Governor of Gloucester Castle. The conception of the work may be attributed to 1347 or 1348, and it was completed not later than 1350.

The saving of this noble relic from the destructive effects of a 'restoration' is due to the energetic remonstrances of the Archæological Institute.

GLOUCESTER CATHEDRAL.

PART II.

History of the See, with Short Notices of the principal Bishops.

VERY ancient traditions, which were accepted as facts throughout the Middle Ages, connected Gloucester with the first introduction of Christianity to Roman Britain. It was said to have been the chief city of Lucius, the British King who, about the year 160, sent messengers to Rome with a request that Pope Eleutherius would despatch Christian teachers into Britain, who might teach Lucius himself and his people. This was accordingly done. Lucius was baptized at Gloucester, and after establishing Christianity throughout the island, died at Gloucester in the year 201, and was buried in a church which he had built on the site of the existing cathedral^a. What amount of truth may be involved in this story is altogether uncertain. The first who mentions the conversion of Lucius is Bede^b. His death is placed at Gloucester by Matthew Paris, and by others of the later chroniclers; and his legend (for it is little more)

^a Other traditions connect Lucius with Kent, and make Chilham Castle, near Canterbury, his principal stronghold. Besides Gloucester, he is the traditional founder of Canterbury and Winchester Cathedrals, and of many churches. Another legend asserts that he resigned his crown, and after preaching Christianity throughout France and Germany, became Bishop of Coire in the Grisons, where he died, and where his relics are still shewn.

^b Hist. Eccl., lib. i. cap. 4.

has been illustrated in a window of stained glass, lately inserted in the nave of the Cathedral, (see Pt. I. § VI.)

Gloucester, the British *Cair glou*, the Roman *Glevum*, had been walled during the Roman period, and was one of the strong "ceasters" of Mercia. In 681 it was granted by Ethelred of Mercia to Osric, as "underking" or viceroy of the district. Osric is said to have completed the establishment of a convent of nuns, which had been commenced in Gloucester by Wulphere, brother of Ethelred; and Archbishop Theodore of Canterbury dedicated it in honour of St. Peter. Osric was accordingly regarded as the founder of the monastery, which continued under the rule of an abbess until A.D. 767, between which year and 821 it lay desolate, and the nuns were dispersed. In A.D. 821, Beornulph of Mercia restored the convent, and established in it a body of secular canons. They remained until 1022, when Canute introduced Benedictines in their place. From that time until the dissolution the abbey increased steadily in wealth and importance. The reception of the body of Edward II. brought vast sums to its treasury; and under Abbot Froucester it was raised to the dignity of a mitred abbey, by Pope Urban VI. Its income at the Dissolution was, according to Speed, £1,550.

The first Parliament after the Conquest was assembled by Henry I. in this abbey, and the young King, Henry III., (then but nine years old,) was crowned in the church, October 28, 1216. Richard II. held a Parliament in the great hall of the abbey, in November, 1378.

The most important *Abbots* were—

[A.D. 1072—1104.] SERLO, who laid the foundation of the present church, dedicated in the year 1100. [A.D. 1113—1130.] WILLIAM, in whose time (1122) Serlo's church was greatly injured by fire, (see Pt. I.) [A.D. 1139—1148.] GILBERT FOLIOT, who in the latter year became Bishop of Hereford, and in 1163 was translated to London. He was the well-known opponent of Becket. [A.D. 1306—1329.]

JOHN THOKEY, who built the south aisle of the nave, (see Pt. I. § VII.,) and received the body of Edward II., (Pt. I. § XII.) [A.D. 1329—1337.] JOHN WYGEMORE, who commenced the great change in the architecture of the church by his reconstruction of the south transept, (Pt. I. § VIII.) [A.D. 1337—1351.] ADAM DE STAUNTON; and [A.D. 1351—1377] THOMAS DE HORTON; who carried forward the work in the choir and north transept. (Pt. I. §§ IX., X.) [A.D. 1381—1412.] WALTER FROUCESTER, the historian of the Abbey, (see Pt. I. § XVIII.,) who built much of the cloister and who procured the grant of the mitre from Urban VI. [A.D. 1420—1437.] JOHN MORWENT, who rebuilt part of west end of the church, (Pt. I. § VII.) [A.D. 1450—1457.] THOMAS SEABROKE, who built the tower. [A.D. 1457—1472.] RICHARD HANLEY; and [A.D. 1472—1498] WILLIAM FARLEY, who built the Lady-chapel. [A.D. 1515—1539.] WILLIAM MALVERNE, or PARKER, the last abbot, who subscribed to the King's supremacy in 1534, and died soon after the Dissolution.

Robert of Gloucester, whose rhyming "Chronicle of Englonde," is important, both historically and as an example of "middle English," was a monk of this abbey, during the reigns of Henry III. and John. His Chronicle was edited by Hearne.

Until 1541 the whole of Gloucestershire lay within the diocese of Worcester. In that year the see of Gloucester was erected, and the abbey church, which was rededicated to the "Holy and Individed Trinity," became its cathedral. The first bishop was—

[A.D. 1541—1549.] JOHN WAKEMAN, who had been Abbot of Tewkesbury, and one of Henry the Eighth's chaplains. He was a person of considerable learning, and had revised the translation of the Book of Revelation, in Cranmer's Bible.

[A.D. 1551—Feb. 9, 1555.] JOHN HOOPER had been educated at Merton College, Oxford, and afterwards became

a monk at Cleaves, in Somerset, his native county. He returned to Oxford, however, where he soon embraced the reformed doctrines, and was consequently obliged to leave the University in 1539. After many wanderings in Ireland, in France, and in Switzerland, Hooper returned to England on the accession of Edward VI.; and in 1549 became one of the accusers of Bishop Bonner, who was deprived in that year. Having with much difficulty overcome his own scruples as to the lawfulness of wearing episcopal robes^c, Hooper, who had been appointed to the see of Gloucester by the influence of the Earl of Warwick, was consecrated at Lambeth by Archbishop Cranmer. In the following year (1552) Bishop Hooper surrendered his see to the Crown. Bishop Heath of Worcester was deprived at the same time. Gloucestershire was at first converted into an archdeaconry, dependent on Worcester; but the two sees were afterwards (Dec. 1552) united, and bestowed on Hooper. The bishops were to be entitled of "Gloucester and Worcester," and were to reside one year in each city, alternately. This arrangement only continued until the death of Edward VI.

After the accession of Mary, Hooper was summoned to London, (August 1553,) and was for some time confined in the Fleet prison; his see was declared void, and after an examination before Bishop Gardiner and others, he was condemned to be burnt as a heretic. The sentence was accordingly carried out at Gloucester, Feb. 9, 1555. A monument has lately been erected on the scene of his death.

[A.D. 1554—1558.] JAMES BROOKES, "a zealous papist," succeeded, but to the see of Gloucester only. On his death the see remained vacant for three years.

[A.D. 1562—1579.] RICHARD CHEYNEY held the see of

^c See the whole discussion in Collier's Church History, Pt. II. bk. iv.

Bristol *in commendam*. On his death the see remained vacant until

[A.D. 1581—1598,] JOHN BULLINGHAM was appointed to it. Until 1589 he held Bristol *in commendam*.

[A.D. 1598—1604.] GODFREY GOLDSBROUGH held the see of Worcester *in commendam*.

[A.D. 1605, translated to London 1607.] THOMAS RAVIS, Dean of Christ Church, Oxford. He was a prelate of some learning, and was the translator of part of the New Testament in James the First's Bible.

[A.D. 1607, translated to Worcester 1610.] HENRY PARRY, Dean of Chester. James I. said of him that "he never heard a better or more eloquent preacher."

[A.D. 1611—1612.] GILES THOMPSON, Dean of Windsor, died without having ever visited his new diocese.

[A.D. 1612—1624.] MILES SMITH, a prelate of great learning, translator of the whole of the Prophets for James the First's Bible, for which also he wrote the Preface,—“as a comely gate to a glorious city, which remains under his own hand in the University Library in Oxford^d.” He is called by Sir Robert Atkyns (History of Gloucestershire) a “stiff Calvinist, and a great favourer of the Puritans.” He was buried in the Lady-chapel of the cathedral, “under a plain stone, without any inscription.”

[A.D. 1625, suspended 1640, died 1656.] GODFREY GOODMAN, Dean of Rochester. Bishop Goodman was strongly suspected of an inclination to Romanism: a curious entry in a volume now in the Chapter Library at Gloucester proves that that suspicion was far from being without foundation; and Fuller asserts that he “died a professed Romanist, as appeared by his will^e.” In 1640 he was suspended by Archbishop Laud, for refusing to subscribe the Canons, and was committed for some time to the Gate House; “where,” says Fuller, “he got by his restraint what he could never

^d Fuller's Worthies—Herefordshire.

^e Worthies—Denbighshire.

have got by his liberty, namely, of one reputed Popish to become for a short time popular, as the only confessor suffering for not subscribing the Canons^f." He afterwards subscribed, and was restored, but soon had to bear his full share of the troubles during the time of the Commonwealth. He died in London, 1656, and was buried in St. Margaret's Church, Westminster.

[A.D. 1661—1672.] WILLIAM NICOLSON was appointed to the see on the Restoration.

[A.D. 1672—1681.] JOHN PRITCHETT.

[A.D. 1681, deprived 1691.] ROBERT FRAMPTON had been Dean of Gloucester since 1673. He was one of the Non-juring bishops, and retired, on his deprivation, to the living of Standish, in Gloucestershire, which he had held with the bishopric. He died in 1708, and was buried in the chancel of the church at Standish.

[A.D. 1691—1714.] EDWARD FOWLER was the son of a Presbyterian who had been intruded, during the Commonwealth, into the living of Westerleigh, near Bristol. Fowler himself conformed after the Restoration, and was raised to the see of Gloucester on the deprivation of Bishop Frampton. He belonged to the school of "Latitudinarian divines," then in special favour, and published many books which are now of little value. Bishop Fowler died at Chelsea, Aug. 26, 1714, and was buried at Hendon, in Middlesex, in which church there is a monument to his memory.

[A.D. 1715, translated to Salisbury 1721.] RICHARD WILLIS, Dean of Lincoln. From Salisbury Bishop Willis was translated to Winchester, in 1725.

[A.D. 1721, translated to Rochester 1731.] JOSEPH WILCOCKS. Bishop Wilcocks held the deanery of Westminster with the see of Rochester. The western towers of Westminster Abbey were built during his rule.

[A.D. 1731—1733.] ELIAS SYDALL, translated to Gloucester

^f Church Hist., bk. xi.

from St. David's. With Gloucester he held the deanery of Canterbury.

[A.D. 1735—1752.] MARTIN BENSON. In 1741 Bishop Benson re-paved the choir of the cathedral, and added pinnacles to the Lady-chapel.

[A.D. 1652, translated to Worcester 1759.] JAMES JOHNSON. In 1774 he was killed by a fall from his horse, at Bath.

[A.D. 1760—1779.] WILLIAM WARBURTON, whose name is better known than that of any other prelate who has filled the see; and who was not the least remarkable among the men of letters of the eighteenth century. Warburton was the eldest son of an attorney at Newark-upon-Trent, and was born there, Dec. 24, 1691. He was educated at Oakham, in Rutlandshire, and was intended for his father's profession, which he followed for a short time. He left it for the Church, however, and was in Orders in 1728, when his patron, Sir Robert Sutton, gave him the rectory of Burnt Broughton, in Lincolnshire. Here he remained for some years, and wrote here the first part of his "Divine Legation of Moses," which procured him an introduction to the Prince of Wales, who made him one of his chaplains. In 1746 he was chosen Preacher at Lincoln's Inn, and in 1757 became Dean of Bristol. In 1760 he was raised to the see of Gloucester, and died at the palace there, aged 81, June 7, 1779.

Bishop Warburton was the close friend and companion of Pope, who derived much assistance from his criticism, and whose works he edited. His own most important works are "The Divine Legation of Moses," and "Julian," a discourse concerning the earthquake and fiery eruption which defeated the Emperor's attempt to rebuild the temple at Jerusalem. The entire list of his works is a long one, and his literary life belongs too completely to the literary history of the century to be further noticed here. "He was a man," writes Dr. Johnson, "of vigorous faculties, a mind fervid and vehement, supplied

by incessant and unlimited enquiry, with wonderful extent and variety of knowledge, which yet had not oppressed his imagination, nor clouded his perspicacity. To every work he brought a memory full fraught, together with a fancy fertile of original combinations; and at once exerted the powers of the scholar, the reasoner, and the wit. But his knowledge was too multifarious to be always exact, and his pursuits were too eager to be always cautious. His abilities gave him a haughty consequence, which he disdained to conceal or mollify; and his impatience of opposition disposed him to treat his adversaries with such contemptuous superiority as made his readers commonly his enemies, and excited against the advocate the wishes of some who favoured the cause. He seems to have adopted the Roman Emperor's determination, '*oderint dum metuant;*' he used no allurements of gentle language, but wished to compel rather than persuade."

All that modern readers can desire to know of Bishop Warburton, will be found in his Life by the Rev. J. S. Watson. London, 1863. He was buried in the nave of his cathedral; (Pt. I. § VI.)

[A.D. 1779, translated to Ely 1781.] JAMES YORKE, translated to Gloucester from St. David's. He was the youngest son of Lord Chancellor Hardwicke.

[A.D. 1781, translated to St. Asaph 1789.] SAMUEL HALLIFAX; had been successively Professor of Arabic and Regius Professor of Civil Law in the University of Cambridge.

[A.D. 1789, translated to Bath and Wells 1802.] RICHARD BEADON.

[A.D. 1802, translated to Hereford 1815.] GEORGE ISAAC HUNTINGFORD, Warden of Winchester College.

[A.D. 1815, translated to Lichfield 1824.] HENRY RYDER, brother of the Earl of Harrowby.

[A.D. 1824, translated to Exeter, and thence to Bangor, 1830.] CHRISTOPHER BETHELL.

[A.D. 1830—1856.] JAMES HENRY MONK. In the year 1836 the diocese of Bristol was united to that of Gloucester. The bishops of Gloucester and Bristol, after Bishop Monk, have been

[A.D. 1856, translated to Durham 1861.] CHARLES BARING.

[A.D. 1861, translated to York 1862.] WILLIAM THOMSON.

[A.D. 1863.] CHARLES J. ELLICOTT.

APPENDIX.

I.

(PART I., page 6.)

SINCE the year 1865 the choir and presbytery have been restored under the direction of Sir G. GILBERT SCOTT. The Chapels of St. Andrew (in the South Transept), St. Philip (at the end of the South Choir aisle), and St. Paul (in the North Transept), have also been restored; and, outside the Cathedral, the South Porch has been almost rebuilt, the aisle windows renewed, and the South Transept restored. The Deanery, on the North side of the West Front, and in a line with it, has also been partly rebuilt. The various works are described in the following notes.

II.

(PART I., page 9.)

The South Porch was in a state of great decay before its restoration under the care of Mr. F. S. WALLER. Owing to the softness of the sandstone of which it was built, the sculptures had become mere shapeless masses, and all sharpness of outline had disappeared throughout. The exterior has been entirely recased; only one or two of the old stones (marked by a darker tint) having been found fit for replacing. In the niches above the arch of entrance are six figures:—St. Peter and St. Paul (to the former of whom the Church was dedicated) in the centre, and two Evangelists on either side. At the sides of the arch are a King and a mitred Abbot, each bearing a church in his hand, and representing Osric the founder of the first religious house here, and Abbot Serlo, who began the Norman

Church. In small side niches are the four Doctors of the Latin Church. These figures are of course modern, and are the work of REDFERN, the sculptor of the statues in the West Front of Salisbury Cathedral, and of the reredos at Gloucester. The elaborate canopies have been restored, and the general effect is fine and rich; but it is impossible not to regret that such a sweeping restoration should have been necessary.

The beautiful ball-flower windows of the South Aisle have also been restored. The buttresses are as yet (1873) untouched.

An error in the engraving, which serves as "Frontispiece" to the First Part ('Gloucester Cathedral from the South East'), and shows the South Porch, may here be mentioned. An arch at the side there appears open to the ground. This is an unfortunate mistake of the engraver. The porch is closed, and has windows at the sides, the modern glass in which is by HEATON and BUTLER.

III.

(PART I., page 17.)

Since the year 1865 the remaining windows in this aisle, with one exception, have been filled with stained glass. Beginning at the West end, the *first* window is plain; the *second* is by WARD and HUGHES; the *third* is filled with old glass, restored by HARDMAN, the lower part being chiefly new; the *fourth* is by CLAYTON and BELL; the *fifth* is filled with old glass, restored by HARDMAN; the *sixth*, a memorial of Bishop Hooper, burned in Gloucester in 1555, is by CLAYTON and BELL; the *seventh*, by CLAYTON and BELL, is that noticed in the text; the *eighth* is by PREEDY.

IV.

(PART I., page 22.)

St. Andrew's Chapel, opening from the South Transept, was long used as a vestry, and the arch opening to it from the Transept was walled up. It has been restored, as a plate on the wall tells us, "at the cost of Thomas Marling, of Norton Court in this county, and as a memorial of Catherine Anne his wife—died 1863." The walls and roof are covered with decorations in colour, nearly the

whole of which were executed by Mr. GAMBIER PARRY, of Highnam Court. The windows are filled with stained glass, by HARDMAN; the floor is richly tiled; and there is an elaborately sculptured reredos, enriched with gold and colour. The subjects in the *windows* are from the life of St. Andrew; and, while much white glass is used, the figures are set in blue medallions, with very good effect. The *reredos* has in the centre Our Lord blessing the bread for the five thousand; on one side St. Andrew, on the other St. Peter. There are smaller figures on the shafts of division. The wall paintings represent the Call of St. Andrew—"Ο πρωτοκλητος"—and, opposite, his martyrdom. There are small figures of Saints under the windows on either side of the altar; and on the North Wall (beside the "Call") a very fine figure of an Angel bearing a scroll. The roof is richly decorated, and displays the Holy Lamb with censuring Angels. The fish on the floor-tiles indicate the Apostle's calling.

A Chapel at the back of the stalls, in the South Transept, has been cleared and cleaned. The reredos above the altar at the east end remains; and on the floor is a stone with the matrix of a brass. The panelling is powdered with the letter S, crowned; and with the monogram I.B. in black and red letters, in alternate lines, on the plain oak ground. It is probable that these initials refer to St. John the Baptist, to whom the Chapel may have been dedicated.

V.

(PART I., page 24.)

The Chapel of St. Paul, east of the North Transept, has been restored at the expense of the Earl of Ellenborough. In niches of the ancient reredos have been placed figures of St. Paul, St. Peter, and St. John. A window at the back has been filled with stained glass, by BURLISON and GRYLLES; and has in the centre light Our Lord in Glory, and in the others figures of Angels with versicles from the Te Deum.

In the wall at the entrance to the chapel is a niche, which was discovered on the removal of a modern monument. The back shows marks of a figure which once filled it.

There are some interesting remains of diaper work on the panels

of the chantry at the back of the Choir stalls, in this (North) Transept. A figure of St. Anthony, with his pig, is also traceable, and perhaps that of St. Margaret, with the dragon.

VI.

(PART I., page 30.)

The restoration of the choir and presbytery of Gloucester Cathedral has been carried out under the direction of Sir G. G. SCOTT.

The *stalls*, with the screens behind them, have been carefully cleaned and repaired, where necessary. It was found that much of the older repairs had been effected with indifferent wood. This has all been removed, and has been replaced with sound oak. Some new subsellia (*misereres*) have been added, where the old had been destroyed. The substalls are entirely new, and have richly-carved finials. The panelling which they have happily replaced is shown in the illustration (Plate IV.). The organ remains untouched, and, from the very different character of its carving, is somewhat discordant on the choir side.

In the *presbytery* a considerable change has been effected at the east end. The heavy screen which here passed from pier to pier at the back of the altar (shown in Plate IV.) was modern. There was a second (ancient) screen at the back, and between the two was a narrow open space. The modern screen toward the choir has been entirely removed, and in its place has been erected a reredos, from Sir G. G. SCOTT's design, and sculptured by REDFERN. This consists of three recessed niches rising into rich tabernacled canopies. In the central niche is the Resurrection; on the North, the Nativity; on the South, the Entombment of Our Lord. In small dividing niches are figures of St. Peter and St. Paul; and at the ends, those of David and Moses. In the open work above are Angels bearing the Instruments of the Passion. Very beautiful low panelled screens (the design of which is ancient) pass from this centre to the piers on either side.

In removing the former screen it was discovered that it stood on the foundation of an ancient reredos, and that in the space between this reredos and the second screen, fronting the retrochoir, there had been arrangements most probably intended at once for the keeping of *feretra* containing lesser relics, and for secreting the great

treasures of the Church in times of danger. Adjoining the eastern screen, and at either end of it, three shallow steps, covered with square tiles, alternately red and grey, descend into the central space. Here, westward, are two long parallelograms, sunk into the ground and bordered with stone. There is a stone division between them; and from each a second and much smaller parallelogram, floored with white tiles, opens eastward. East of these, and quite separated from them, are three still smaller squares, partly concealed by the eastern screen. The larger spaces are about 5 ft. by $3\frac{1}{4}$; the smaller (those opening from them) $2\frac{1}{2}$ ft. by a little more than 1. The depth is not great; but in the present state of these spaces it is impossible to say what was their original condition. The remaining tiles indicate that the whole had been carefully finished. A similar space between two screens at Winchester served as a feretory; but there the eastern screen or platform was the base of the shrines of St. Swithun and St. Birinus, and there are no hollows in the floor such as these at Gloucester. The lesser relics there were probably arranged in arches under the platform on which stood the great shrines. At Gloucester the arrangement may have been different; but the feretra were probably kept here, and, as every great church had some place of concealment for the treasures of its altars, it is possible that the hollows in the floor were in some manner designed for this purpose. At Canterbury the place of concealment is in one of the chapels in the crypt.

The *sedilia* on the south side of the presbytery have been reconstructed; some fragments of the older work, found in removing the former structure, having supplied hints for the restoration. The elaborate niches and canopies above the four seats are filled with figures of Abbots and Bishops—the whole mass of sculpture producing a rich and fine effect. On a cornice over the canopies are placed three figures of musicians—one with a drum or tambourine, the others with trumpets. These occupied a similar position in the former *sedilia*.

Some gold and colour have been used in decorating the *vaulting* of the presbytery. The bosses are gilt, and colour has been used on the ribs and in the quatrefoil spaces in which the ribs meet at the sides. Toward the East end is a figure of Our Lord, gilt, on a red background. A golden aureole in rays, on a blue ground, extends round it.

The windows of the *clerestory* on the North side of the presbytery have been filled with stained glass by CLAYTON and BELL. The

subjects are full-length figures of Saints and Angels, under canopies in which is much white and grey glass. The backgrounds are alternately red and blue. The key-note for these windows has been supplied partly from portions of the original glass which remained, and partly from the great East window, where the ground colours alternate in a similar manner. These modern windows are best seen from the Triforium, and are of great excellence. The South side will be filled in the same manner.

The window on the West side of the lantern is also by CLAYTON and BELL. The inscription below it has been restored.

The Choir is paved with tiles and marble, inlaid in patterns. The presbytery floor has, in the centre, tiles surrounding marble slabs, incised with subjects from Scripture. At the sides is much rich tiling, inlaid in lozenges of white marble. On the platform within the altar rails the old tiles (of Abbot Seabroke) have been relaid. The uppermost platform and the altar pace have modern tiling. Although the mixture of white and black marble with the tiles produces a rich effect, it is hardly satisfactory. The eye is caught by the white, shining spaces, and the repose of the ancient tiling has been altogether missed.

The screens surrounding the monument of Edward II., and others on the North side of the presbytery, remain untouched, and there is no intention of disturbing them.

VII.

(PART I., page 41.)

St. Philip's Chapel, at the end of the South Choir aisle, is in course (1873) of restoration. The windows have been filled with excellent stained glass, by CLAYTON and BELL. The subjects are figures of Saints, with small illustrations below from their lives or miracles. Except St. Peter and St. Philip, and St. George the patron of England, all the figures are those of English Saints—St. Augustine, in his black Benedictine habit, and the Venerable Bede, also in black, being conspicuous. The arch of the eastern apse has been coloured, and on the roof are three medallions with subjects from the life of St. Philip.

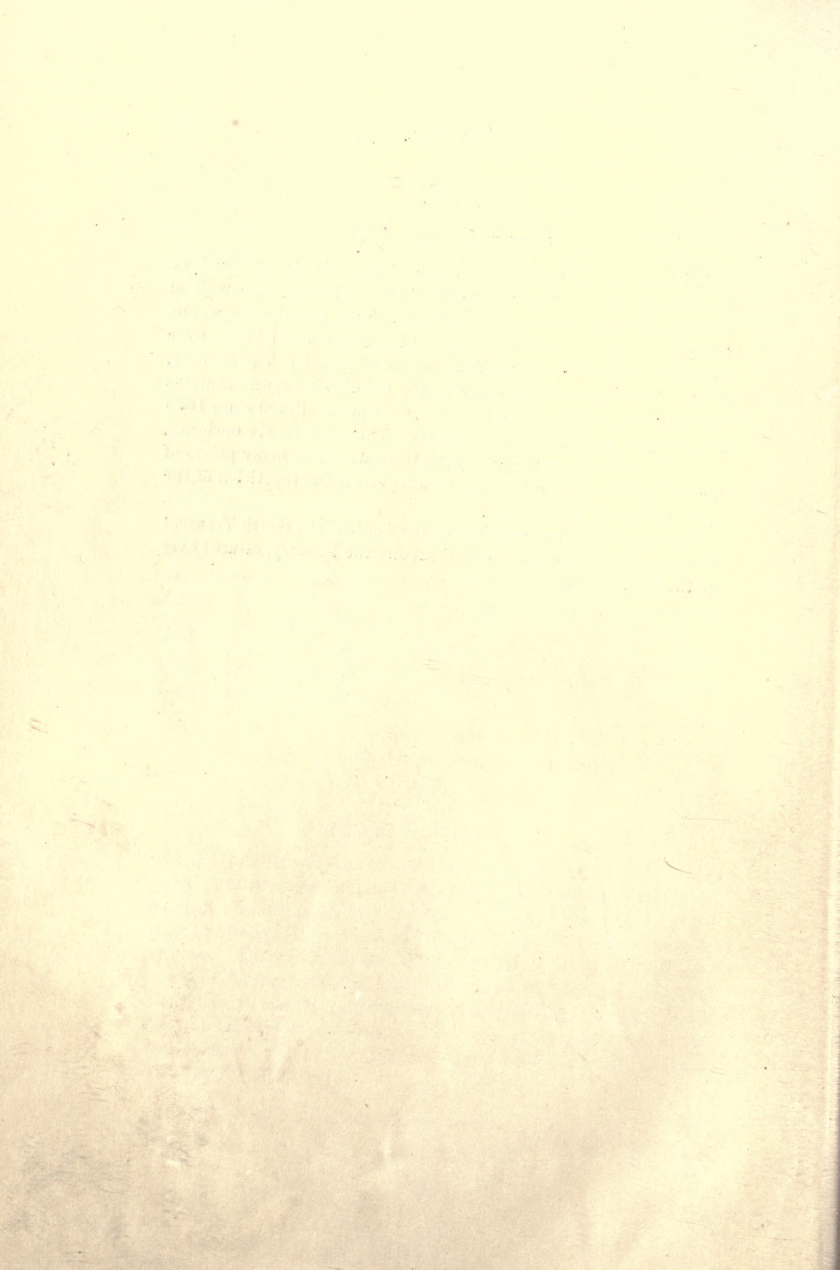
VIII.

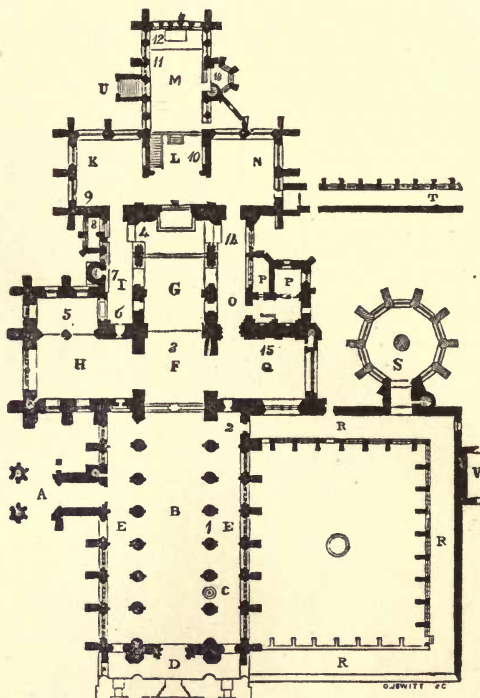
(PART I., page 49.)

Adjoining the West Front, on the North side, is a "slyp" or passage opening to the West walk of the Cloisters. The wall of this has Norman portions, above a much later portal—the whole, however, being old work, restored. (The Norman mouldings were re-used here by the builders of the Decorated period.) The *Deanery*, which adjoins, occupies the site of the Prior's House, and contains some ancient portions, though it has been much altered since 1865 (FULLJAMES and WALLER, architects). The windows are modern.

The West Front groups well with the tower from many points of the College Green. When thus seen together, the repetition of the open battlement is effective.

The Norman zigzag moulding in the front of the South Transept was, like that between the West front and the Deanery, re-used here by the later builders.





REFERENCES.

A North Porch.

B Nave.

C Font.

D West Front. (The outline shows the extent of the Norman nave before the fall of the western tower.)

E E Nave-aisles.

F Central Tower.

G Choir.

H North Transept.

I North Choir-aisle.

K North-east Transept.

L Vestibule of Lady-chapel.

M Lady-chapel.

N South-east Transept.

O South Choir-aisle.

P P Rooms used as Vestries.

Q South Transept.

R R Cloister.

S Site of Chapter-house.

T Vicars' Cloister.

U Porch and Staircase to Crypt.

V Site of Norman Chapel.

1 Effigy of Sir Richard Pembridge.

2 Door into Cloister.

3 Choir-screen.

4 Effigy of Bishop Stanbery.

5 Pedestal of the Cantilupe Shrine.

6 Tomb of Bishop d'Acquablanca.

7 Door to Chapter Library.

8 Bishop Stanbery's Chantry.

9 Tomb of Bishop Swinfield.

10 Effigy of Dean Berew.

11 Effigy of a Knight of the Bohun family.

12 Effigy of Joanna de Bohun.

13 Audley Chapel.

14 Monument of Bishop Mayew.

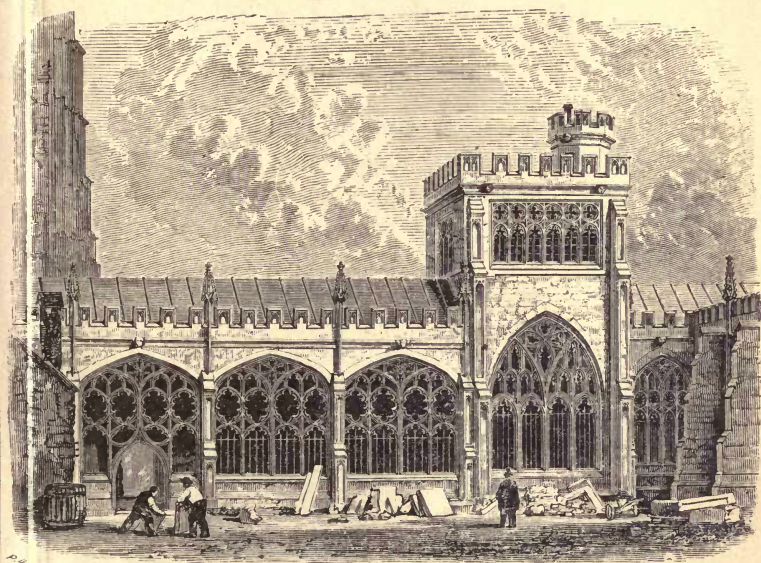
15 Tomb of Sir Alexander Denton.

GROUND-PLAN, HEREFORD CATHEDRAL

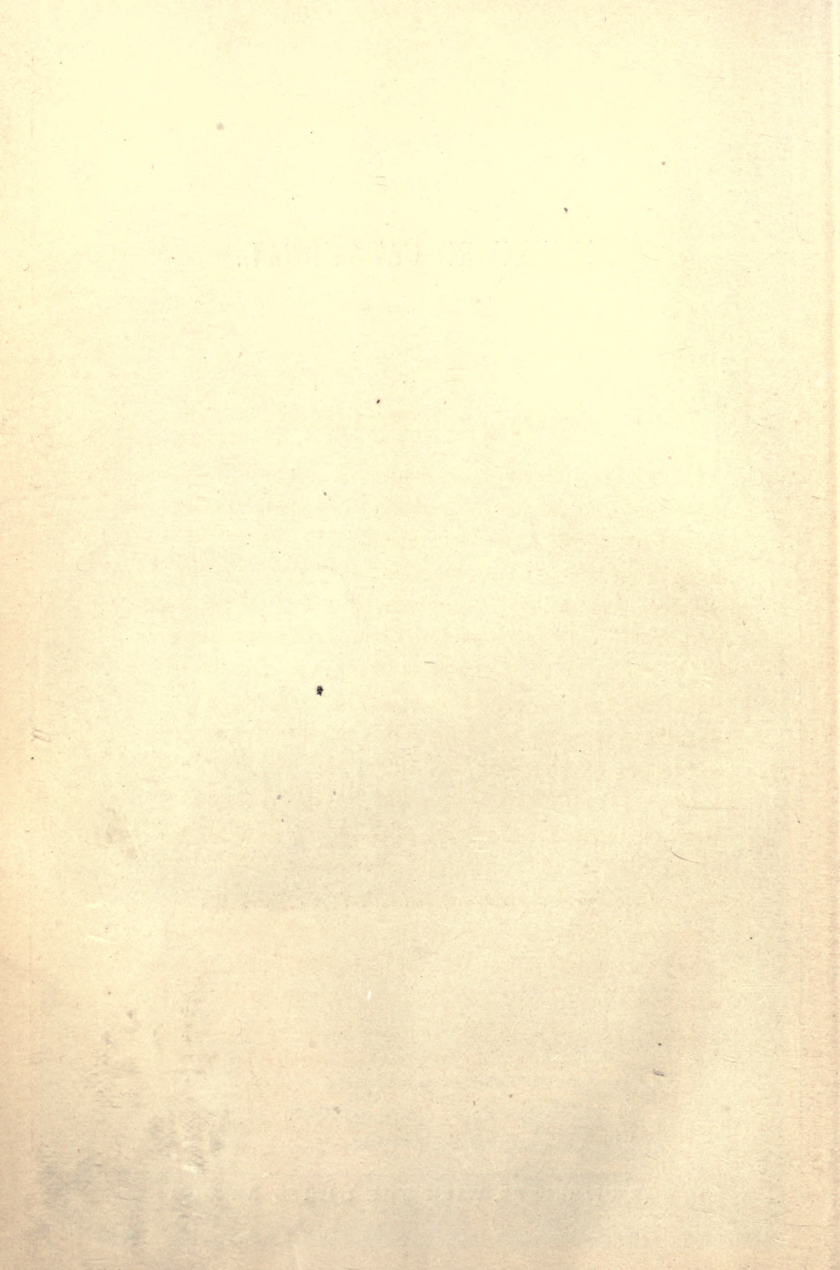
Scale, 100 ft. to 1 in.



HEREFORD CATHEDRAL.



THE CLOISTERS, WITH THE LADIES' ARBOUR



HEREFORD CATHEDRAL.

PART I.

History and Details.

I. THE very interesting cathedral of Hereford, which represents an episcopal see existing, it is possible, before the arrival of St. Augustine, (see Pt. II.,) has suffered much from the hand of time, and more perhaps from so-called restoration. On Easter Monday, 1786, the western tower (a later erection than the Norman nave) fell, carrying with it the west front, and greatly injuring the first bay of the nave. The architect Wyatt was then at work on Salisbury Cathedral; and the restoration of Hereford was unhappily placed in his hands. With Wyatt, restoration meant destruction. Between the years 1788 and 1797 he expended a sum of £20,000 on this cathedral; shortening the nave by one entire bay; destroying the Norman triforium and clerestory, which he replaced by others of his own device; and constructing the present west front, which it is to be hoped will not be permitted to exist much longer. In 1841, at the request of the late Bishop MUSGRAVE, a report on the actual condition of the cathedral was drawn up by Professor Willis; from which it appeared that the piers of the central tower

were in a condition of much danger, and that the eastern gable of the Lady-chapel would inevitably fall unless preventive measures were at once taken. Accordingly, these and other repairs and "restorations" were effected between 1841 and 1852, at a cost of £27,000. The architect employed was Mr. L. N. Cottingham; and the then Dean MEREWETHER's own superintendence—whose zeal for the restoration of the building cannot be mentioned with too great respect—was unremitting until his death in 1850. Mr. Cottingham was not so completely destructive as Wyatt had been, but he rebuilt rather than restored, and allowed his masons to re-work ancient sculptures. Since the year 1858 the final restoration of Hereford Cathedral has been in the hands of Mr. (now Sir) G. G. SCOTT, and it need hardly be said that the work has been of a very different character. Where reconstruction has been necessary, every stone has been preserved, and, if possible, replaced. Whitewash and other defects have been removed with a sort of wire comb, which effectually cleans the stone, but does not remove ancient tool marks; and the sculpture and foliage consequently remain uninjured. These last works, completed in the year 1863, (when, on the 30th of June, the cathedral was solemnly re-opened,) effectually set forth the original beauty of the building, which ranks among the most interesting cathedrals in England.

The extent and nature of the different restorations will be pointed out as we proceed. It is no doubt to be regretted that so much rebuilding should have been

necessary; but this has been partly owing to original defects of construction, and partly to the nature of the stone, which was taken, apparently without much care in selection, from quarries in the old red sandstone, near the city. This stone is so much weather-worn in parts as to resemble the face of a sea cliff. Throughout Wyatt's rebuilding and all the restorations, the new stone has been brought from the Caplar quarries near Fawley; from Lugwardine; and from some quarries nearer Hereford; also in the old red sandstone, but yielding blocks of a much harder and more durable character.

II. The Saxon Bishop **ETHELSTAN** (1012—1056) built a church from the foundations; which shortly after the accession of his successor, **LEOFGAR**, (1056,) was burnt together with the greater part of the city, by the Welsh king **Gryffyth**. The first Norman bishop, **ROBERT DE LOSINGA**, (1079—1096,) who found his cathedral in ruins, began to rebuild it, taking for his model the church of Aachen, or Aix la Chapelle,—the work of Charlemagne^a. This building was so far completed as to be dedicated (in the names of the Blessed Virgin and of Ethelbert King of East Anglia, see § x. and Pt. II.) in 1110, during the episcopate of **REINHOLD**, (1107—1115). The Norman portions of the existing cathedral (the piers of the nave, the choir as high as the clerestory, and the south transept,) belong to Bishop Robert's cathedral. With the exception of

^a William of Malmesbury. No work of this early period now remains at Aix.

its first foundation, however, and of the walls of the nave-aisles, "it is much to be regretted that the period of erection of no one part of this cathedral has been recorded^b;" and we are left to assign the various dates from the character of the architecture alone. They are probably as follows:—

Norman, 1079—1115. Piers of nave, choir as high as clerestory, and south transept, (which has had Perpendicular alterations).

Early English, *circ.* 1190. Vestibule of Lady-chapel.

Early English, *circ.* 1220. Lady-chapel.

Early English, *circ.* 1260? Clerestory and vaulting of choir.

Transitional, from Early English to Decorated, 1260—1268.

North transept.

Geometrical, (Early Decorated,) 1287—1320. Eastern transept. Upper part of central tower.

Late Decorated, 1360—1364. Outer walls and windows of nave-aisles.

Perpendicular, 1492—1502. Bishop Audley's chantry. 1516—1535. The north porch.

It thus appears that (besides the Norman work) Hereford Cathedral is principally rich in the architecture of the Early English and Geometrical periods. The Norman portions are curious and important. The Early English Lady-chapel is an excellent example; but the most remarkable part of the building is unquestionably the north transept. This has been shown to have been the work of Bishop Peter d'Acquablance (1240—1268). Bishop Cantilupe, who died in 1282,

^b Report of a Survey of the Dilapidated Portions of Hereford Cathedral, in the year 1841. By Professor Willis. Hereford, 1842.

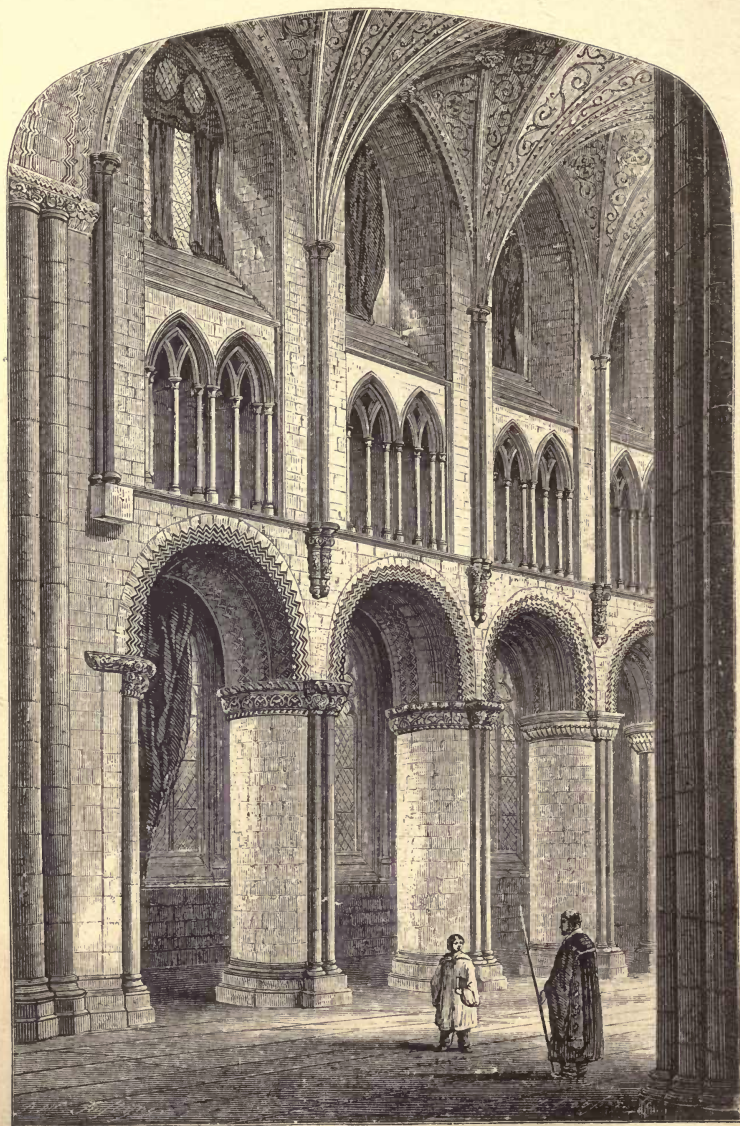
(and was canonized in 1320,) was buried in the Lady-chapel, which was the first addition to the Norman church. His relics were removed into the north transept in 1287; and the further changes and additions during the early Decorated period may safely be assigned to the increase of riches and consequence which the possession of this shrine brought to the cathedral. In the same manner, at Gloucester (see that Cathedral) the possession of the remains of Edward II. was the cause of the entire alteration of the abbey church.

III. Hereford Cathedral is open on the north side, and a good general view may be obtained from the Close, [*Frontispiece*,] through which it is approached. On the south side the bishop's palace and the college of the vicars choral fill the space between it and the river Wye. Eastward the cathedral was closely pressed on by the outworks of the castle, anciently one of the strongest on the Welsh marches, but of which only the foundations now remain. The Norman cathedral, built, as has been said, in imitation of that of Aachen, terminated eastward in a triple apse. (Compare Norwich, the most perfect example of a Norman ground-plan now existing.) The central apse was destroyed, in all probability, on the formation of the Lady-chapel; and the side apses, at a somewhat later period, were converted into the eastern transept, as it now appears. This double transept (possibly suggested by that at Worcester, which is a century earlier; see that Cathedral) combines, with Bishop Booth's large projecting porch, in producing a degree of intricacy in the general outline, the effect of which

is not lessened by the various alterations and restorations, which, however necessary, render it difficult to distinguish between the new work and the old.

IV. The cathedral is entered, on the north side, through an elaborate Perpendicular *porch*, completed in 1530 by Bishop Booth. It is of two stages. The lower is formed by three wide, open arches, at the outer angles of which are octagonal buttress-turrets, capped by very picturesque lanterns. The parvise chamber, forming the second stage, is lighted by three large Perpendicular windows, with rich tracery. (See APPENDIX, note 1.) This porch projects beyond an inner one, of the Decorated period, to which the doorway opening to the church (the mouldings of which should be noticed) belongs. The doors themselves are modern, and are covered with very good iron-work, designed by Mr. Cottingham, jun., and executed by Messrs. Potter of London. The hinges alone cost £140.

V. On entering the *nave*, the visitor should pass at once to the west end, where he will obtain the best general view. The great piers are Norman, and part of the original church. The triforium and clerestory and the vaulting of the roof are Wyatt's work, (1788—1797,) as is the western wall with its doorway. The nave-aisles belong to the Decorated period. Wyatt, it must be remembered, shortened the original nave by one entire bay. The eye is at once struck by the massive grandeur of the great Norman piers and arches, and by the unusual darkness of the choir. Beyond the lofty circular arches of the central tower, and the superb



ARCHES OF NAVE.

modern screen on its eastern side, is seen the eastern wall of the choir, pierced below with a wide circular arch, receding in many orders, and above by three broad lancet lights. The lower arch is divided by a central pillar, from which spring two pointed arches, the spandrel between which is sculptured from a design of Cottingham's. Beyond, again, is seen the east wall of the Lady-chapel, with its enriched lancets, and foliated ornaments above them. The effect of these three receding distances, with their varying light and shade, is unusually fine, and is not a little increased by the solemnity of the darkened choir. This darkness results partly from the heavy Norman architecture of the choir itself, and partly from the lofty transepts, which abut on it on either side. The nave and choir are of the same width ($73\frac{1}{4}$ ft., including aisles; actual breadth of vaulting to nave and choir $31\frac{1}{4}$ ft.) and height (70 ft.)

The nave [Plate I.] now consists of seven bays. The massive circular piers have double half-shafts set against their north and south fronts. (The greater part of these are restorations, the original shafts having been cut away.) The bases are plain. The capitals of piers and shafts are rich and varied, especially those of the four easternmost piers, which have some very rich knot-work and foliage. The main arches recede in three orders, and are much enriched with the billet and other mouldings. The Norman work throughout the cathedral, when compared with that of the great buildings of the same age in the eastern counties, (Ely, Peterborough, or Norwich,)

displays a richer and more involved class of ornament; such as reaches its highest development in the elaborate doorways of Kilpeck and Shobdon Churches, both in Herefordshire.

The *triforium* and *clerestory*, both of which are Wyatt's work, need not detain us. They are imitated from the Early English of Salisbury; and to make way for them, Wyatt destroyed the original Norman work, of which only a small portion had been injured by the fall of the tower^c. The vaulting-shafts run up in groups of three, between each bay. The shafts themselves are restorations of the originals, much of which had been cut away before the fall of the tower; the corbels, below the capitals, are modern, and were copied by Cottingham from ancient examples. The roof is of wood, vaulted in imitation of stone, a description which is itself a condemnation. It has been coloured, under Mr. Cottingham's direction, in a manner which can by no means be called satisfactory. The pavement throughout the nave has been laid (by Mr. Cottingham) with plain red and slate-coloured tiles. Two rows of gas-standards, the work of Messrs. Skidmore, are placed under the arches at intervals.

VI. The *nave-aisles* were almost rebuilt during the late Decorated period. The Norman walls were allowed to stand for about 2 ft. above the foundations;

^c The Norman triforium, which was a mere wall-arcade without a passage, consisted of two circular arches in each bay, each arch circumscribing two smaller ones. The clerestory had one lofty circular arch in each bay, and had a passage throughout.

and upon these bases the existing walls and windows were erected. The contracts for this work, dating between the years 1360—1364, were found by the late Dean Merewether, and are now preserved in the archive chamber. The vaulting of the roofs is coloured in the same unpleasing manner as that of the nave. The view looking up the aisle, into and beyond the transept, is remarkable, owing to the many receding stages. It terminates at the eastern end of the second transept.

In the second bay (counting from the west) of the *south* aisle is the *font*, of Norman design, and curious. The basin is circular, and has figures of the Apostles beneath arches, in the spandrels of which is a leaf-ornament. A lion projects from each corner of the base, an unusual and perhaps unique example. In the fourth bay is the very fine alabaster effigy of Sir RICHARD PEMBRIDGE, *temp.* Richard II. Sir Richard, an ancestor of the Chandos family, was one of the first knights of the Garter, and was present at Poitiers. The armour is an excellent example. Gold remains on the points of the cap to which the camail is attached, and on the jewelled sword-belt. The head rests on a tilting-helmet, with a sheaf of feathers coloured green. Between the feathers and the helmet is a coronet of open roses. The garter is on the left leg, and the feet rest on a greyhound. This monument was originally in the church of the Black Friars, and was brought thence to the cathedral after the Dissolution. The right leg, which had been destroyed, has been restored at the cost of the Ven. Lord Saye and Sele, Archdeacon of Hereford.

In the wall of this aisle, in the *third* bay from the east, is the headless figure of an ecclesiastic, under a Decorated arch, foliated. In the *second* bay is an effigy of a priest of the early Decorated period, much mutilated, under a foliated arch, at the crown of which is a learded head wearing a cap. In the *third* bay is a door opening to the cloisters, with a square heading which rises above the sill of the window over it. A row of heads in the hollow moulding of the door,—a fac-simile of a former composition, which had become entirely decayed,—and the modern iron-work, by Potter, with which the door itself is covered, deserve notice.

A narrow and lofty Norman arch opens from this aisle into the transept.

VII. The *north* aisle is Decorated, of the same character as the south. In the *third* bay from the tower is the north *porch*, (§ IV.); and in the bay above it is the monument of Bishop BOOTH, (died 1535,) the constructor of the porch itself. The effigy lies under a foliated arch with canopy. The Bishop, mitred and fully vested, holds the crozier (the head of which has been broken) wrapped with the infula, or fillet. Much colour remains on this monument, which is protected by its original iron-work, banded with shields and heraldic ornaments.

In this aisle, a stained-glass window by WARRINGTON, with subjects from the life of St. John the Baptist, has been inserted as a memorial of Canon CLUTTON and his wife.

VIII. Between the eastern piers of the *central tower*, but projecting from their bases more than 3 ft. toward the nave, is placed the magnificent *screen* of wrought iron-work, painted and gilt, executed by Messrs. Skidmore of Coventry, from the designs of Mr. G. G. Scott. This is the second great work of the kind which has been produced in England. It is in many respects finer and more important than the screen at Lichfield; but it is designed and constructed on precisely the same principles; and affords a complete vindication of the advantage and beauty of metal-work for the purpose to which it is here applied. Whilst the screen forms a sufficient division between the nave and choir, its extreme lightness permits the use of both tower and transept for congregational purposes.

The Hereford screen consists of five main arches, each subdivided by a slender shaft. The central arch, wider and higher than the rest, forms the entrance, and is surmounted by a lofty gable, on the summit of which is the cross. Panels of hollow tracery fill in the lower part of the arches on either side of the entrance, to the height of about four feet. The heads of the arches and the spandrels between them are enriched with elaborate tracery, chiefly formed by flowers and leafage; and the design of the cornice and cresting is of similar character. In the tympanum above the shaft which divides the arch of entrance is a figure of the Saviour, with hands outstretched in blessing. On either side, placed on brackets supported by the pillars of the main arch, are adoring angels, two in each group.

Single figures of angels, holding instruments of music, are placed on brackets at the terminations of the screen. north and south.

The screen is wrought by hand throughout. It is mainly constructed of iron; but copper and brass are largely used; the first in the capitals, figures, and cornice; the second in the shafts of the smaller columns, and in parts of the larger. Coloured mosaics have also been employed. The variety of metals is another source of colour; but the hammered iron-work, forming the whole of the foliage, has been painted throughout. No colours have been used, however, but those of the oxydes of iron and copper—the metals employed in the work. The result is entirely successful. The beauty of the capitals of leafage, in which fine effects of light and shade are produced, and of the foliage and flowers in other parts of the screen, is very great; and every band and line of ornament deserves notice. The forms of both leafage and flowers are to a certain extent conventional, but may easily be recognised. The passion-flower especially has been much used, and with admirable effect. On the whole it may safely be said that this screen is the finest and most complete work of its class which has been produced in recent times; nor would it be easy to mention any piece of ancient metal-work—at least of equal dimensions—which will bear comparison with it.

Near the south-west corner of the screen is placed an eagle-lectern, designed by Cottingham and executed by Potter. The projecting branches, for lights, are un-

usual and picturesque. The cost of the lectern was defrayed by the Misses Rushout; but the money was misappropriated, and it was eventually paid for by subscription in the diocese.

The old pulpit, of the seventeenth century, now stands against the north-west tower-pier; but will probably be replaced by one more worthy of the cathedral.

The four great arches of the tower were in a condition of much danger when Dean Merewether commenced his restorations in 1841. The piers, and the four arches resting on them, were Norman; but owing to settlements in the foundations of the nave and tower, which had taken place at a very early period, they had been cased and otherwise repaired during the fourteenth and fifteenth centuries; and still later (probably during the episcopate of Bishop Bisse, 1712—1721) the two smaller arches of the tower (north and south) were filled with so-called “ox-eye masonry^a,” supported by two segmental arches branching from an octangular central column; whilst nearly all the smaller Norman arches in connection with the tower-piers were closed with solid masonry, leaving only doorways. In spite of all that had been done, however, Professor Willis, in his Report of 1841, pronounced the masonry of the great arches, and of the spandrel walls above, to be “in such a state of ruin as to make an immediate repair absolutely necessary for the preservation of the tower.” The piers

^a “The ox-eye masonry is so termed because the centre of it is pierced by an opening in the form of the ancient *vesica piscis*, called by workmen an ox-eye.”—Willis.

themselves were in a condition of less danger ; but Mr. Cottingham, to whom the work was entrusted, proceeded to remove all the additions that had been made to them since the Norman period, and, in effect, to rebuild them according to their original design. In this state they remain at present. The arches resting on them were at the same time reconstructed, and the ox-eye masonry which filled those north and south was entirely removed.

Before these restorations a vault of the fifteenth century rose immediately above the great arches, and concealed the upper part of the tower. This was removed. The whole of the tower above the arches dates from the beginning of the fourteenth century ; and the interior walls, which are now visible from below, "are of a very singular construction ; twelve piers of compact masonry on each side, beside angle piers, are carried up to the height of 26 ft., and connected half-way up by a horizontal course of stone, in long pieces, and by an iron bar, which runs all round immediately under this bonding course. Upon these gigantic *stone gratings*, if I may be allowed the expression, the interior wall of the tower rests ; and they also carry the entire weight of the bell-chamber and bells. I believe this construction was entirely adopted for the sake of lightness." This part of the tower, which has no decorative character, was not originally intended to be seen from below ; and the fifteenth-century vaulting had replaced an earlier wooden ceiling. It is now

completely open, and the flat wooden floor of the bell-chamber above it is coloured in blue and gold. From this floor depends a superb corona of wrought iron, by Skidmore—a worthy companion of the great choir-screen, and coloured in the same manner.

IX. The peculiar darkness of the *choir* has already been mentioned. It results mainly (as will be seen from the Plan) from the arrangement of the transepts, which prevents the admission of light to the choir except from its clerestory.

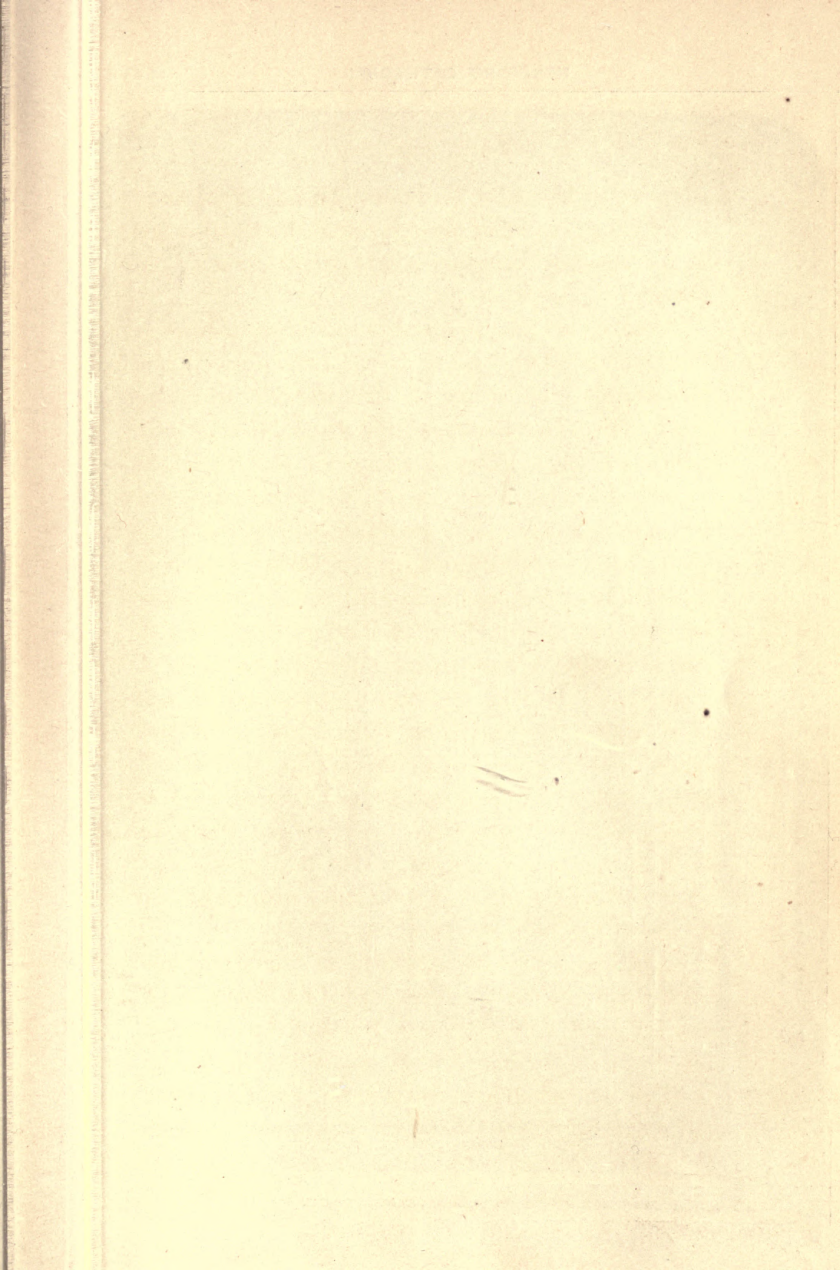
The choir and sacarium, as at present formed, consist of only three bays, eastward of the screen. (The Norman choir extended no doubt to the western arch of the tower, if not into the first bay of the nave.) As far as the top of the triforium, the choir is *Norman*: the clerestory and vaulting are *Early English*, and date, apparently, from the middle of the thirteenth century. No record of their construction has been preserved.

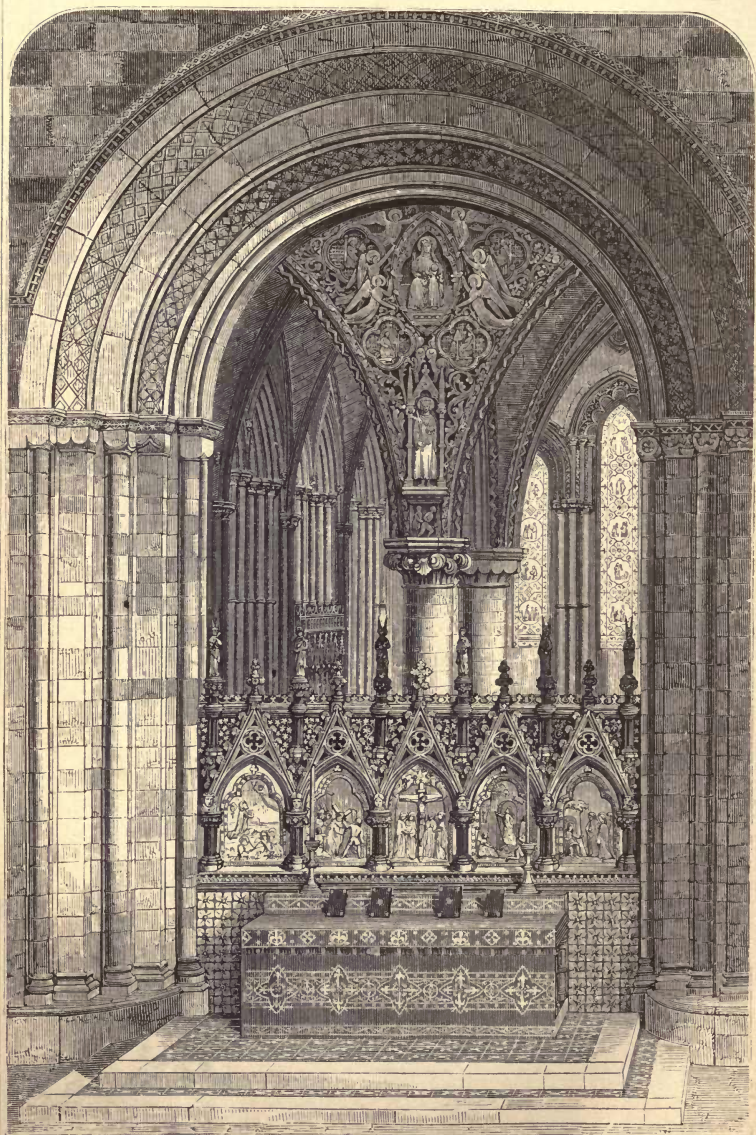
The *main arches* of the choir are of three orders, and spring from massive composite piers, with broad, square bases. The capitals of the semi-detached shafts are enriched with leafage and grotesque heads. The *triforium*, in each bay, consists of one wide Norman arch circumscribing two smaller, divided by a central shaft, and springing on either side from two massive semicircular piers, with small capitals. Both outer and inner arches spring from these piers. The capitals of the central shafts have square abaci, and are enriched. The tympana of the outer arches are covered with scallop, leaf, and billet-ornament. At the base of the triforium runs

a square stringcourse, enriched with minute carving. The lozenge ornament prevails round the main arches of the choir, as does the zigzag round those of the nave.

Broad square pilasters, with semi-detached shafts at their angles, fill the spaces between the piers. They terminate at the spring of the triforium arches in double triangular headings, with crocketed sides, and finials of leafage. These headings are Early English, of the same date as the clerestory and vaulting; and between each pair rises a group of so-called vaulting-shafts, with capitals of leafage, terminating at the base of the clerestory; and connected (under the actual base of the clerestory) by a band of open flowers. The *clerestory* consists of one lofty pointed arch in each bay, divided by a central shaft; on either side is a smaller trefoiled arch. The windows, of two lights, with a quatrefoil in the heading, are placed at the back of the wall-passage, and form in effect a double plane with the large inner arches. They are filled on each side with indifferent stained glass. The choir *vaulting* is plain quadripartite, with bosses of leafage at the intersections.

X. Before 1841, the east end of the choir was covered with an oaken screen, erected by Bishop Bisse in 1717; and above it was a Perpendicular window filled with a copy in stained glass of WEST's picture of the Last Supper. The removal of the screen disclosed the great Norman arch of five orders, within which the reredos is now placed. Above this arch is a small





O. JEWITT del. & sc.

THE REREDOS

blind arcade; and instead of the Decorated window, three lancets have been inserted at the back of the clerestory passage. These (1872) have been filled with stained glass by HARDMAN, at a cost of £500. The subjects in these windows are, in the centre, the Crucifixion, with Our Lord in Majesty above; on the north side, the Sacrifice of Isaac; on the south, the Institution of the Lord's Supper.

The *reredos* [Plate II.] below was designed by Mr. Cottingham, jun., as a memorial for JOSEPH BAILEY, Esq., M.P. for the county of Hereford, who died in 1850. It is in oolite (Caen stone) and marble; and although too high for its position, is a fine work. Between the five canopied compartments rise small shafts, supporting angels, who carry the instruments of the Passion. The pierced leafage at the back of the canopies is very beautiful. The subjects in the panels are—the Agony in the Garden, Bearing the Cross, the Crucifixion, with floating angels above the Cross, the Resurrection, and the three Maries at the Sepulchre.

At the back of the *reredos* rises a pier from which spring two pointed arches, leaving a broad tympanum or spandrel, closing the upper part of the Norman arch. This is a restoration of Mr. Cottingham's. The pier itself is ancient. The spandrel is covered with modern sculpture, having, above, the Saviour in Majesty, with the Evangelists holding scrolls; and below, a figure of Ethelbert, King of East Anglia, who was murdered by Offa, King of Mercia, and is said to have been interred in the first Saxon church on this spot. (See Pt. II.)

Miracles were reported as having occurred at his tomb, and the second church here was dedicated to St. Ethelbert.

The very good brass of Bishop TRILLECK (died 1360) is placed on the chancel floor. The graceful arrangement of the vestments—which do not include the tunic—and the architectural design of the canopy deserve special notice. The greater part of the inscription has been lost^f.

Against the easternmost pier on the south side of the choir is a small figure on a bracket, which possibly represents St. Ethelbert. It was found about the year 1700, buried at the entrance of the Lady-chapel, (where it is said to have been concealed during the siege of 1645,) and was replaced in what is believed to have been its original position. The figure wears a coronet terminating in leaves. The strings of the long mantle are crossed on the breast. Whatever the hands once held has been destroyed. The figure is certainly not earlier than the first half of the fourteenth century.

On the *north* side of the choir, in the easternmost bay, is the effigy of Bishop STANBERY, (died 1474,) whose chantry opens from the aisle opposite; (§ XIV.) The Bishop wears the alb, stole, and chasuble, the flowing ornament on which should be noticed. It should here be mentioned that Wyatt, following the same destructive course as at Salisbury, removed many

^f This brass is engraved as the frontispiece to Haines's "Manual of Monumental Brasses."

monuments in the cathedral from their original positions; thereby rendering even their identification a matter of some difficulty.

In the next bay is the effigy of a bishop, fully vested, holding the model of a tower. This is assigned to Bishop GILES DE BRUCE, (died 1215); and Godwin (*De Præsulibus*) conjectured that the model indicated this bishop as having been the builder of the central tower—a conjecture which has been assumed as a certainty by every succeeding writer. But whatever architectural work Bishop Giles may have done, the tower, as was pointed out by Professor Willis, is nearly a century later. His effigy is one of ten which were erected during the Decorated period as memorials of earlier bishops, and which are now scattered in different parts of the cathedral. (In the same manner, many effigies of earlier bishops were sculptured at Wells (see that Cathedral) in the first half of the thirteenth century, and are all of Early English character.)

In the same bay is the monument of Bishop BENNETT, (died 1617). He wears the rochet, and a close black cap, and rests his feet on a lion; an unusual instance of the retention of an earlier form. The Bishop was buried on this spot.

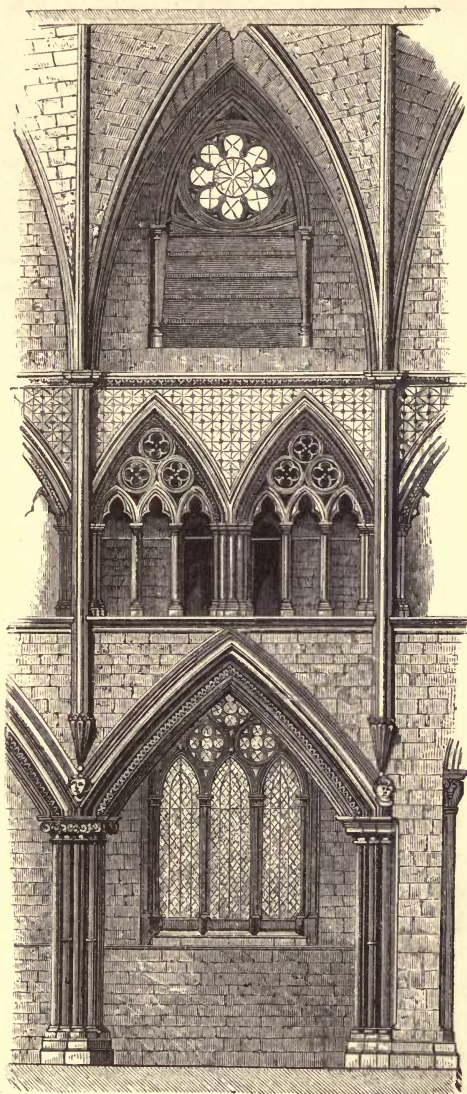
The *stalls* of the choir range up to this bay. They are Decorated, and very good. The small heads and ornaments of the shafts which support the projecting canopies should especially be noticed. The misereres are interesting, but of no special excellence. Two on the south side represent a cook throwing a platter at an

intruder, and a pair of wrestlers with ropes about their necks. The whole of this ancient work has been carefully cleaned, and restored where necessary, under the direction of Mr. Scott. The new carving, which is very fine, and well worthy of its companionship with fourteenth-century wood-work, is entirely by Messrs. Ruddle and Thompson of Peterborough. Some of the new misericords, and the elaborately carved ends or heads, sixteen in number, deserve careful attention. The panel-work in front of the stalls is an exact reproduction of that before the episcopal throne.

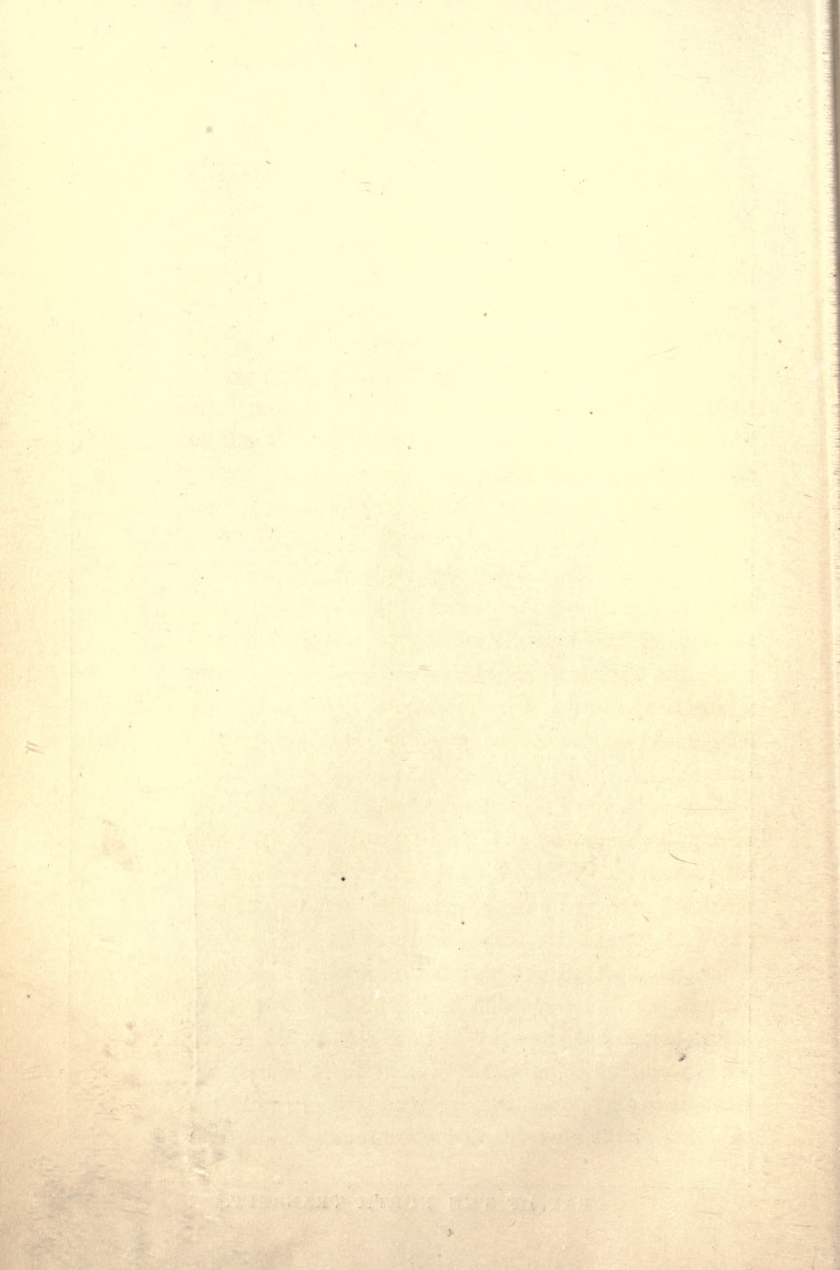
The floor of the whole choir has been laid with tiles, manufactured (as are those throughout the church with the exception of the nave) by Godwin of Lugwardine. The pavement of the sacristy is especially rich and elaborate.

The organ (by Renatus Harris, but remodelled and reconstructed by Davison under the direction of Sir Frederick Ouseley) is placed within the first archway on the south side of the choir.

XI. Through the north arch of the tower we pass into the *north transept*, [Plate III.]; one of the finest and most interesting parts of the church, which fortunately remained untouched until the cathedral was placed under the care of Sir G. G. Scott, by whom this transept has been carefully restored. It has been satisfactorily proved that the builder was Bishop PETER D'ACQUABLANCA (1240—1268). Thomas Cantilupe, the great saint of Hereford, died in 1282. This Bishop was at first buried in the Lady-chapel, but was removed



BAY OF THE NORTH TRANSEPT.

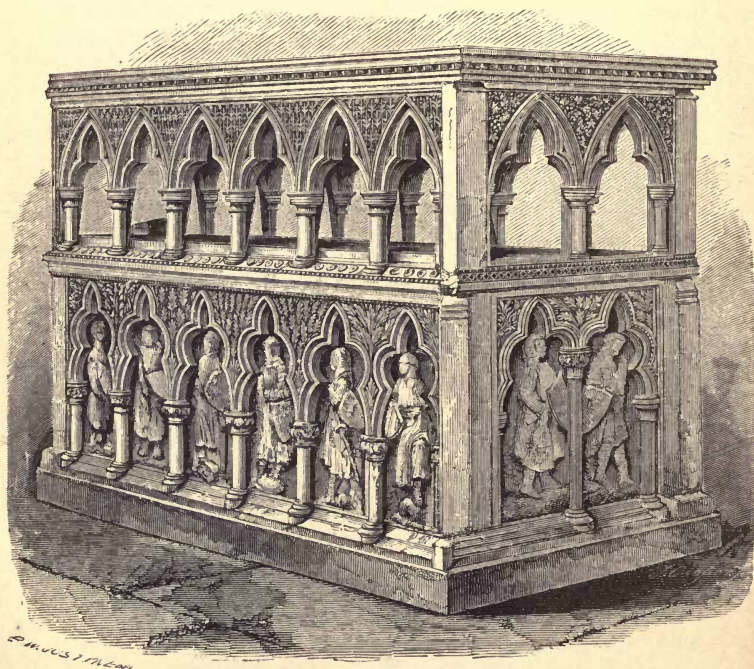


to this transept in 1287. The miracles reported at his tomb had already brought large sums to the Church; and the rebuilding of the transept must of course have been completed before the removal of his body in 1287.

The Norman arches opening to the aisles of nave and choir resemble those which correspond to them on the south side of the church. The transept beyond them was, as we have seen, entirely rebuilt, and is one of the most remarkable examples of the period remaining in England. The unusual form of its arches, and its pure, lofty windows, are sufficiently impressive now; but their effect must have been wonderfully increased when the windows were filled with glass displaying the history and miracles of the sainted Bishop, and when the shrine itself was standing on its pedestal within the eastern aisle, rich with the gold and jewels offered by the numerous pilgrims who knelt daily before it.

The *west* side of the transept (which is of two bays beyond the aisle passage) is entirely filled by two very lofty windows, of three lights each. The heads of the narrow lights are sharply pointed; and the tracery above is formed by three circles enclosing trefoils. These windows are set back within triangular-headed arches. On the *north* side is a double window of the same character, divided by a group of banded shafts. The triple lights on either side of these shafts, and the foiled circles above them, precisely resemble the windows on the west side of the transept. The central

tracery of the window is formed by a foiled circle, with a larger circle, enclosing a sexfoil, above it. The whole window is set back within a segmental pointed arch, with banded shafts at the angles of the jambs. (See APPENDIX, note 2.) The *eastern aisle* of the transept is divided into two bays by a clustered pier, the shafts surrounding which are alternately of sandstone and dark marble. Their capitals are enriched with foliage, and small knots of foliage are placed between the bases. The main arches are sharply pointed, and have many plain mouldings, with one band of dog-tooth ornament, highly detached. The *triforium* above (which extends beyond the actual transept, over the Norman arch opening to the choir-aisle) is especially striking. In each bay are two sharply pointed arches, each subdivided into three lesser arches, with foiled headings; and with three open quatrefoils as tracery above. The main arch is surrounded by a row of dog-tooth. The large spandril spaces between the arches are entirely covered with a diaper of leaf-ornament, in low relief. The *clerestory* windows are octofoils, set far back within pointed arches. On the exterior, the form of the window openings is triangular, like those of the triforium at Westminster and those in the clerestory of the nave at Lichfield. On the interior, the sills of the windows slope forward with overlapping courses of stone, to the stringcourse at the top of the triforium. The sills of the great windows in the transept are formed in a similar manner, with overlapping courses of stone.



PEDESTAL OF THE SHRINE OF BISHOP CANTILUPE.

The shafts at the angles of all the windows are ringed, and the triangular arches, throughout the transept, are slightly stilted. Such arches are by no means common. They occur, however, in the clerestory on the south side of the nave in Worcester Cathedral, but of later date than this transept, which was possibly imitated by the Worcester architect.

This transept has been carefully and truly "restored," under the direction of Sir G. G. SCOTT. The stonework has been freed from whitewash and cleaned; and the plain quadripartite vaulting has been touched with colour, and the bosses gilt, with excellent effect. The vaulting springs from clustered shafts, the corbels supporting which, on the east side, are beautiful and singular, and resemble bunches of reeds, terminating in a small open flower. The small heads below these corbels, at the intersection of the main arches, should also be noticed.

The transept has been laid with red and green tiles in panels, the divisions being marked in grey sandstone.

XII. The eastern aisle is lighted by three very beautiful windows, each of three lights, with three quatrefoils in the tracery. They are set back within wider arches, as is the case with the windows in the main transept. (See APPENDIX, note 2.) In this aisle, in a line with the central pier, is the pedestal of the *Cantilupe Shrine*. [Plate IV.] (For a sketch of the life of St. Thomas Cantilupe, the last Englishman canonized before the Reformation, see Pt. II.) Bishop Cantilupe

died on his way to Rome, at Civita Vecchia, Aug. 25, 1282. His remains were divided. A portion was interred near Orvieto; the heart was brought to Ashridge in Buckinghamshire; and the bones were brought to his own cathedral at Hereford, where they were deposited in the Lady-chapel. The reputation of Bishop Cantilupe had been great during his life. Numerous miracles were recorded as having taken place at his tomb, which soon became one of the most frequented places of pilgrimage in the west of England; and in 1286 (April 6) his remains were translated to a more stately resting-place in this transept, which had not long been rebuilt. The King, Edward II., was present at the translation. Bishop Cantilupe was not canonized until 1320*; but the pedestal of his shrine, which alone now exists, is (with the exception of the western end, which seems to be at least thirty years later) of the date of his translation.

This is a long parallelogram, narrowing toward the lower end, and is entirely of Purbeck marble. It has two divisions; the lower closed, like an altar-tomb, the upper a flat canopy, supported on small open arches. Upon this rested the actual shrine, containing the relics of the saint. Cantilupe was Provincial Grand Master of the Knights Templars in England; and round the lower division of the pedestal are fifteen figures of Templars in various attitudes, placed in the recesses of a foliated arcade. All are fully armed, in chain-mail, with surcoat, shield, and sword. All are

* See Pt. II. for the confirmation of this date.

seated, and tread on various monsters, among which are dragons, and swine muzzled. The spandrels in this arcade, and the spandrels between the arches in the upper division, are filled with leafage of the most beautiful and varied character. It is the leafage of the first Decorated period, retaining some of the stiff arrangement of the Early English, but directly copied from nature. In the lower spandrels it is arranged in sprays; in the upper it is often laid in rows of leaves, among which occur oak, maple, and trefoil. The whole of this work will repay the most careful examination. (It should be compared with the foliage of the capitals of the shafts surrounding the central pier of the aisle, which is far more stiff and conventional.) On the top of the lower division of the pedestal was a brass of the Bishop, of which the matrix alone remains.

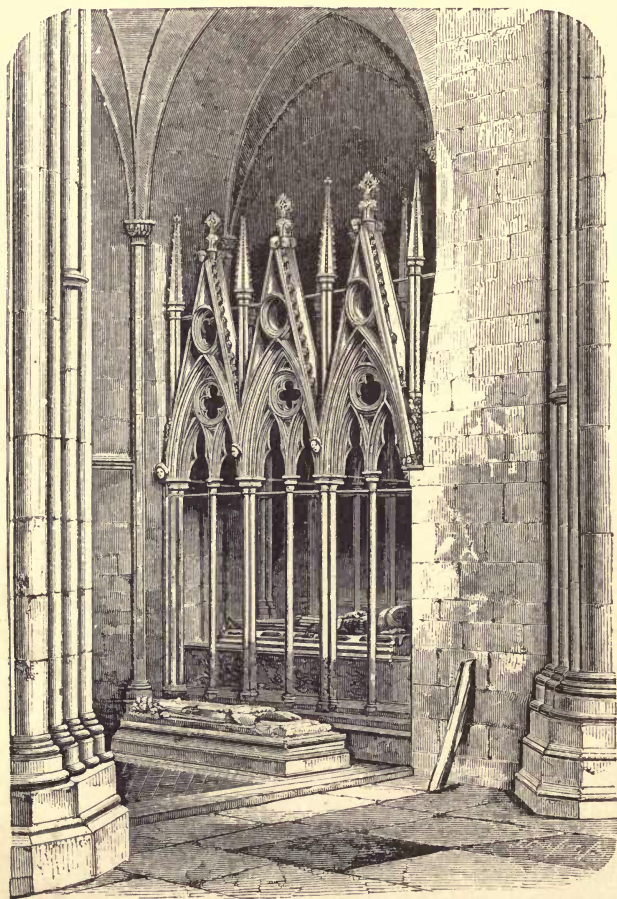
The position of the shrine in this transept may be compared with that of St. Frideswide at Oxford, and with that of St. Richard de la Wych at Chichester. All had an altar immediately adjoining the shrine, which was dedicated to the saint, and at which the offerings of pilgrims were made. In these cases, however, the usual position of a great shrine—at the back of the high altar—was, for some special reason, departed from. At Hereford, this position of highest honour was probably occupied by the shrine of St. Ethelbert; and the shrine of St. Thomas Cantilupe must have taken an inferior place, had it been fixed near that. This was avoided by the dedication of the entire transept to the sainted Bishop. In the same manner, the south transept

at Chichester seems to have been occupied by the shrine of St. Richard de la Wych; in whose honour the great south window was probably inserted.

On a bracket against the wall adjoining the shrine is a bust of Bishop FIELD, (died 1636). On the floor is a slab with effigy of JOHN D'ACQUABLANCA, Dean of Hereford, (died 1320). He was the nephew of Bishop d'Acquablanca, whose monument (see *post*) is close by. Under the north window of the aisle is a stone coffin, found under the centre of the north arch of the tower, during the restoration of the piers. It may be the coffin of Bishop JOHN DE BRETON, (died 1275).

Under the great north window of the transept is a richly canopied tomb with effigy of Bishop THOMAS CHARLTON, (died 1369). This effigy was not disturbed by Wyatt, and remains in its original position. West of this monument is the effigy of Bishop WESTFALING, (died 1602). The canopy was destroyed by Wyatt. This is the bishop who is said so rarely to have smiled after his consecration to the episcopate; (see Pt. II.)

In the pavement adjoining the choir-aisle, a very good small brass has been inserted for JOHN PHILIPS, (died 1708, aged 32,) whose family were natives of Herefordshire, although the poet himself was born at Bampton in Oxfordshire, of which place his father was rector. His principal work, however, "Cider," belongs essentially to Herefordshire. A monument to Philips was placed in Westminster Abbey by Lord Chancellor Harcourt, and bears an inscription written by Bishop Atterbury.



W. JUSTYNE. DEL.

MONUMENT OF BISHOP D'AQUABLANCA.
(FROM THE NORTH TRANSEPT.)

XIII. The *north choir-aisle* is entered through the original Norman arch ; which (together with that opening from the nave-aisle) was cleared by Mr. Cottingham from the masonry with which it had been nearly closed, in order to strengthen the tower piers. Between this aisle and the eastern aisle of the transept is the very beautiful monument of Bishop d'ACQUABLANCA, (1230—1268). [Plate V.] The effigy lies under a canopy supported by light shafts of Purbeck marble. The gables of the canopy are crowned with floriated crosses, the central cross bearing a figure of the crucified Saviour. The monument may be compared with that of Bishop Bridport at Salisbury, (died 1262,) which is, however, far richer and more elaborate. The tomb of Bishop d'Acquablanca was originally richly coloured ; and an attempt at restoration was made by an amateur in 1861. It was soon, however, discontinued,—not unwisely, as the commencement remains to prove.

The Norman piers of the choir and the monuments described in § x. should be noticed from the aisle, the pavement of which has been laid in square panels of red and green tiles, with a border of grey stone. In the north wall of the aisle is a series of arched recesses, of Decorated character, with the open-flower ornament in the mouldings, episcopal heads at the crown of the arches, and heads of ecclesiastics at the intersections. In the first of these recesses east of the transept, is an effigy assigned to Bishop GEOFFRY DE CLIVE, (died 1120). This is one of the series of Decorated effigies already noticed, (§ x.) Beyond this recess a door opens to

the turret staircase leading to the Archive Room and Chapter Library, (see § xxiii.,) above the north transept. The effigy in the next recess (also Perpendicular) is given to Bishop HUGH DE MAPENORE, (died 1219). The window above is filled with stained glass, by Clayton and Bell, as a memorial of JOHN HUNT, organist, died 1842, and his nephew James, "who died of grief three days after his uncle;" as appears from an inscription on a small brass plate at the side of the window. Beyond the entrance to Bishop Stanbery's chapel is an arch open to the chapel itself, under which is a Perpendicular effigy assigned to Bishop RICHARD, (called "de Capella,") died 1127.

XIV. *Bishop Stanbery's Chantry* (1453—1474) [Plate VI.] is a good example of rich late Perpendicular. It is 16 ft. by 8 ft.; with two windows on the north side, (filled with stained glass, which forms part of the Musgrave memorial; see *post*,) and on the south the entrance, and the arch with effigy already mentioned. The west end is covered with tracery and shields in panels; and the east has shields with emblems above the place of the altar. The ceiling is richly groined. The grotesque capitals at the angles of the chapel should be remarked; as should the shields with emblems of St. Matthias, St. Thomas, and St. Bartholomew, over the arch on the south side. Other shields bear the arms of the see and of the deanery, with those assigned to St. Ethelbert, and to Leofric of Mercia.

Bishop Stanbery's monument (§ x.) is on the wall of the choir immediately opposite his chantry. On the



panels toward the aisle are figures of saints, and angels bearing shields. In the wall of the aisle above the chantry, which is only 11 ft. in height, is a Decorated window filled with stained glass as a memorial of the late Dr. MUSGRAVE, Archbishop of York; who, as Bishop of Hereford, was among the first to set on foot the restoration of his cathedral. The glass, which is by WARRINGTON, exhibits the principal events in the life of St. Paul. The subjects are continued in the windows of the chantry, which form part of the memorial.

XV. The *north-east transept* opens immediately beyond Bishop Stanbery's chantry. The main character of this lesser, or eastern transept, is at present early Decorated, (geometrical); but it retains traces of the original Norman ground-plan. The Norman cathedral, like most great churches in England of that period, seems to have terminated in a triple apse, of which the arrangement may have resembled the eastern apses of Norwich and Gloucester, (see those Cathedrals). Portions of the central apse remain in the walls of the vestibule to the Lady-chapel; and parts of the apses which opened from the choir-aisles have been retained in the existing transept. These are all of transitional Norman character; and are considerably later than the Norman choir or nave.

Extensive alterations had been made in this part of the Norman cathedral before the great north transept was rebuilt. The Lady-chapel, dating from the early part of the thirteenth century, was the first addition:

and its building must have followed very closely on the completion of the Norman retro-choir with its apses, the side walls of which were retained in the vestibule of the Lady-chapel. The south-east transept was also altered in the E. Eng. period; and possibly that opposite. Considerably later, (at the beginning of the fourteenth century), after the completion of the great north transept, the existing eastern transept was constructed. It is much to be regretted that none of these works have any recorded date.

A peculiar character is given to this transept by an octagonal pier, which rises in the centre, and assists in carrying the vaulting. The vaulting is quadripartite, with very good bosses of leafage. The windows are early Dec. In the west wall of the transept are some Norman arches, which belonged to the original apse.

The transept has been restored under the direction of Sir G. G. SCOTT. The tiles of the pavement are laid in panels, in which red and yellow are the prevailing colours. In one of the panels is a good modern brass for members of the TERRY family.

Under the north-east window is a monument which has been assigned to Bishop GODWIN, (died 1633); but which is in reality much earlier. Under the adjoining window, west, is the canopied tomb of Bishop SWINFELD, (1283—1317). The episcopal effigy has long disappeared, and that which is now seen on the tomb is the effigy of some unknown lay person, dug up in the cloisters. The arched canopy has the ball-flower in its mouldings; and at the back of the recess is a much



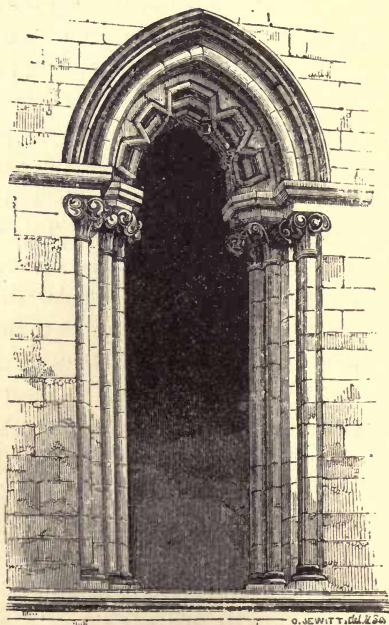
COFFIN SLAB IN THE SOUTH TRANSEPT.

mutilated sculpture of the Crucifixion, surrounded by vine-leaves and tendrils. The work resembles the leafage of the Cantilupe Shrine, and is possibly by the same hand. In a recess decorated with the ball-flower under the arch opening to the vestibule of the Lady-chapel, is the effigy of an unknown lady, (fourteenth century,) dug up outside the church during the restorations. Against the walls of the transept are ranged some coffin slabs, with floriated and enriched crosses, found at different times and in various parts of the cathedral. One of these (*circa* 1250?) is given in Plate VII. (For other monuments, see APP., note 3.)

XVI. From the transept we pass into the *ambulatory*, or *retro-choir*, at the back of the altar. This is transitional Norman, and its two bays are divided by a pointed arch, which springs from circular shafts, at the back of the altar and at the entrance to the vestibule of the Lady-chapel. The ribs of the quadripartite vaulting are enriched with chevron and diamond mouldings of late character. The arches at the back of the choir-screen were decorated (see § x.) by Mr. Cottingham. On the base of the central shaft is an inscription recording the erection of the screen as a memorial of the late JOSEPH BAILEY, Esq.; (see § x.)

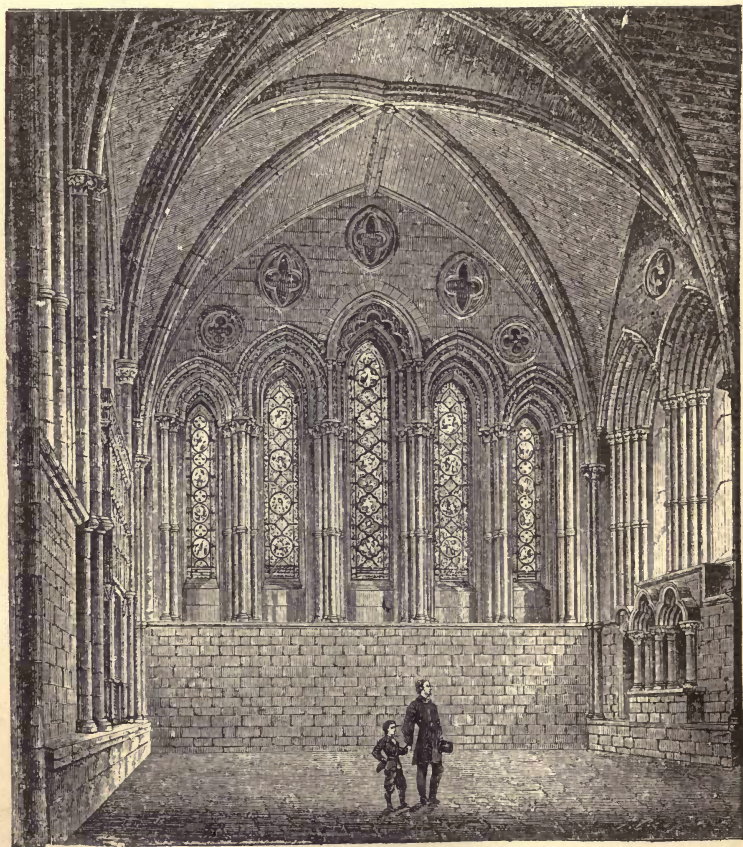
The existing arrangement seems to indicate (although this has not been directly proved) that the Norman ground-plan, like that of Norwich, comprised an ambulatory or "procession-path," passing round at the back of the high altar, and giving access to the central and side apses, which opened from it.

XVII. The walls of this central apse are retained in the *vestibule* to the Lady-chapel. They are pierced north and south with transitional Norman window openings; pointed arches, with massive mouldings, one of which, an enriched diamond, runs round the soffite, and is carried on the capitals of triple side shafts. The



Window in vestibule of Lady-chapel.

foliage of the capitals is of completely Early English character. These windows (the glass in which, as is indicated by their rebated jambs, was fixed in wooden



EASTERN BAY OF THE LADY-CHAPEL.

frames) were built up in the wall, until the restoration of this part of the cathedral by Mr. Cottingham.

In the south wall of the vestibule is the very interesting monument, with effigy, of Dean BEREW, or BEAURIEU, (died 1462). The head of the effigy, delicately featured and full of expression, and the arrangement of the robe, especially at the feet, are very striking, and should be noticed. The feet rest on a boar; and in the hollow of the arch-moulding are boars and rue leaves, forming a "rebus" of the Dean's name. Over the whole monument there are traces of painting, and at the back of the recess the kneeling figure of an ecclesiastic is distinguishable; possibly that of Dean Berew himself.

On the floor is the very fine *brass* of Richard Delamare (1435) and his wife Isabella. There is also here the *brass* of a priest in cope, *circa* 1450.

XVIII. An ascent of five steps (rendered necessary by the height of the crypt below; see § xxvi.) leads to the *Lady-chapel*, [Plate VIII.]; very rich Early English, and dating from the first half of the thirteenth century, (*circa* 1220). It is 45 ft. by 24, and consists of three bays, in each of which, on either side, (except where the bay on the south side is filled by the Audley Chantry,) are two large windows. When Professor Willis made his report in 1841, the eastern gable of this chapel (then used as the Chapter Library) was in a state of "ruinous disintegration;" and one of the first works entrusted to Mr. Cottingham was the rebuilding of this eastern end. The pavement of the

Lady-chapel, and other restorations, have happily been completed under the direction of Mr. G. G. Scott.

At the east end are five narrow lancets, set back within arches resting on clustered shafts, and much enriched with the dog-tooth ornament. The wall above these windows is pierced with five foiled openings; of which the three central are oval, the exterior on either side circular. The windows have been filled with stained glass designed by Cottingham and executed by GIBBS, as a memorial to the late Dean MEREWETHER, —to whom the cathedral is so greatly indebted,—who is interred at the north-east angle of the chapel. The subjects commence with the early life of the Virgin, and proceed through that of our Lord, terminating with the supper in the house of Mary and Martha. The glass is good, but suffers from the want of white and neutral tints.

A black marble slab, with a brass plate by Hardman, has been placed over the grave of Dean Merewether. The inscription bears record that “to the restoration of this cathedral he devoted the unwearied energies of his life till its close on the 4th of April, 1850.”

The very rich clustered shafts and arches of the side windows should be especially noticed. The capitals of the shafts are of Early English leafage; and there are small heads at the intersections and crowns of the arches. A circle enclosing a quatrefoil pierces the wall above these windows. The vaulting is plain quadripartite, and springs from shafts which descend upon a base raised slightly above the pavement.

The modern pavement of the Lady-chapel is laid with red and green tiles, in large square panels. The whole design is broad and good in outline; and is somewhat richer at the altar end, which is raised on one step. The aumbry and double piscina on the south side of the altar are reproductions of the originals, which were in a state of extreme decay. Of the two stained windows on the south side, the most eastern (of late fourteenth-century character) was removed from St. Peter's Church in Hereford, and was given to the cathedral by the late R. B. Phillipps, Esq. The window below is filled with ancient glass. (For the rest, see APPENDIX, note 4.)

In the central bay on the north side of the chapel is a very fine Perpendicular monumental recess, within which is laid the effigy (much earlier than the recess) of Sir Peter de Grandison. The recess itself has an upper stage or canopy, with open tabernacle-work, in the arches of which figures have been placed, none of which originally belonged to it, with the exception of the two central ones, now headless, representing the Saviour and the Blessed Virgin. The figures on either side were found imbedded in a mass of mortar behind the oaken choir-screen, on its removal by Mr. Cottingham. They represent St. John the Baptist, St. Thomas Cantilupe, and St. Thomas of Canterbury,—the latter distinguished by the pall and the patriarchal cross,—the fourth figure is uncertain.

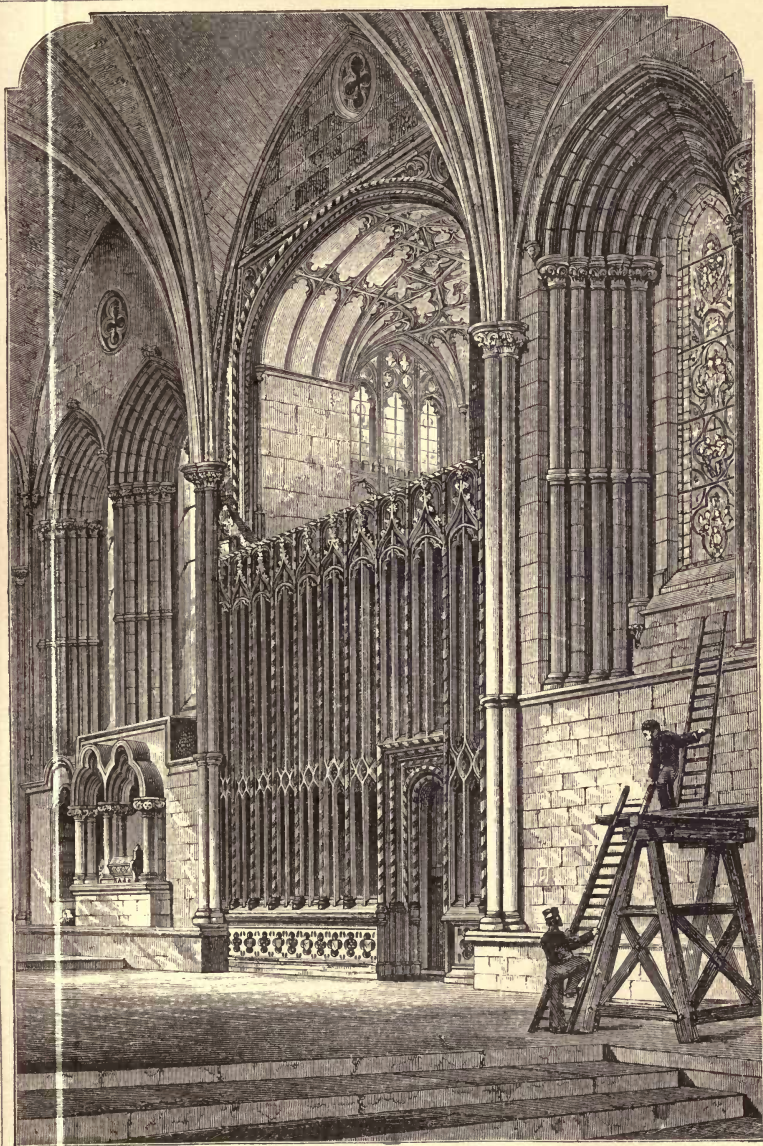
The effigy placed in this recess has generally been assigned to Humphrey de Bohun, Earl of Hereford,

temp. Edward III. He was not however interred in this cathedral; and although the effigy is certainly of that date, it probably represents some less distinguished member of that great family. The features, uninjured, are fine. The chain-mail, the fringed poleyns at the knees, the surcoat, and all the details, should be noticed. The dog at the feet turns upward, licking his paw.

The monument, with effigy, in the most eastern bay on this side, is that of JOANNA DE BOHUN, Countess of Hereford, (called Joanna de Kilpeck, from her castle there,) (died 1327). It has been painted in accordance with the remains of colour on its several portions; but with very indifferent success. The effigy is a good example of costume. Male and female heads project at the angles of the canopy: and the border of the slab on which the effigy rests has small human heads and roses with their leaves, alternately. The will of the Countess bequeaths a considerable estate to the cathedral.

XIX. In the central bay on the south side is the *Audley Chapel or Chantry*, [Plate IX.,] constructed by Bishop EDMUND AUDLEY, (1492—1502,) before his translation to Salisbury in the latter year. The chantry here was no doubt intended for the place of his own interment; but during his episcopate at Salisbury (1502—1524) he built a second chantry in the choir of that cathedral, (see Handbook for SALISBURY,) within which he was buried.

The Audley Chapel at Hereford is of two stages, access to the upper being afforded by a circular staircase at the south-west angle. The lower story is sepa-



PART OF LADY CHAPEL, WITH THE SCREEN OF BISHOP AUDLEY'S

rated from the Lady-chapel by a lofty stone screen with pierced panels. Figures of saints and of religious persons are represented on this screen, which has been restored and painted. The iron-work on the door opening to the staircase is excellent as an example, and should be noticed. The lock bears the Bishop's initials.

The chapel is five-sided, and is lighted by two windows. There is a third window, opening through the screen into the Lady-chapel. The vaulted ceiling shews the remains of rich colour; and at the east end, over the place of the altar, are traces of a large painting with trees and figures. The upper story has five windows, in which are some good remains of the original glass. On the central boss of the groining is the Virgin, crowned, and surrounded by an aureole of rays. The arms of the Deanery, (Azure, five bends or,) and those of Bishop Audley, appear on other parts of the ceiling, with a shield bearing the initials (R. I.) of some unknown person. The top of the screen forms a parapet, dividing this story from the Lady-chapel. There are no traces of an altar here; and the upper story of this chantry probably served—like those of the chantries of Abbots Farley and Hanley at Gloucester, (see that Cathedral,) which are also attached to the Lady-chapel, and are constructed on a similar plan—as an oratory.

XX. The *south-east transept* resembles that opposite, but it was perhaps altered at a somewhat later date. The foundations prove that an E. Eng. transept existed before the present one. Its details are not so good

as those of the north-east transept; and the window tracery is of almost flamboyant character.

Under the wall dividing the vestibule of the Lady-chapel from this transept is the monument, with effigy, of Bishop LEWIS CHARLTON, (died 1369). Above it is that of Bishop COKE, (died 1646). In a square recess, in the east wall, is the fine bust of a Mr. JAMES THOMAS, who is buried near this place; and under it the brass of Sir RICHARD DELABERE, (1514,) and two wives. In the recess, with the bust, are placed some carved Norman capitals, of early character. Under the south wall of the transept are monuments for Bishop LINDSELL, (died 1634,) and Dean HARVEY, (died 1500); neither of any great interest. Some fragments of brasses are attached to the walls of this transept, but are of little importance. The north-east window has been filled with stained glass by WARRINGTON, at the sole expense of Lord Saye and Sele, as a memorial of Bishop HUNTINGFORD, (1815—1834). The subjects are from the life of St. Peter. (For other monuments, see APPENDIX, note 5.)

XXI. In the south wall of the *south choir-aisle* are four arched recesses, of the same date and character (Decorated) as those in the aisle opposite. They contain four Decorated effigies; assigned (beginning from the east) to Bishop WILLIAM DE VERE, (died 1199); Bishop HUGH FOLIOT, (died 1234); Bishop ROBERT DE BETUN, (died 1148); and Bishop ROBERT DE MELUN, (died 1167). On the floor is the fine brass of Dean EDMUND FROWSETOURE, (died 1529,) in a richly diapered

cope. Among the figures in the canopy are those of St. Ethelbert and of St. Thomas Cantilupe.

Between the two easternmost piers of the choir is the monument, with effigy, of Bishop MAYEW, (1504—1516; see Pt. II.) The elaborate canopy has been restored, so far as any authority remained for the details. The panels in front of the monument are filled with figures of saints. The effigy, fully vested, and wearing a richly jewelled mitre, should be especially noticed. (See APPENDIX, note 6.) Under an arch opening to the choir, in the next bay, is a Decorated effigy assigned to Bishop DE LOSINGA, (died 1096). Above it is a fragment of good wooden screen-work, of Decorated character.

A door in the westernmost bay of this aisle opens to two plain Norman rooms, now used as vestries. In the Perpendicular period an "eastern chamber" of two stories was added to this Norman building, and served as the treasury of the cathedral.

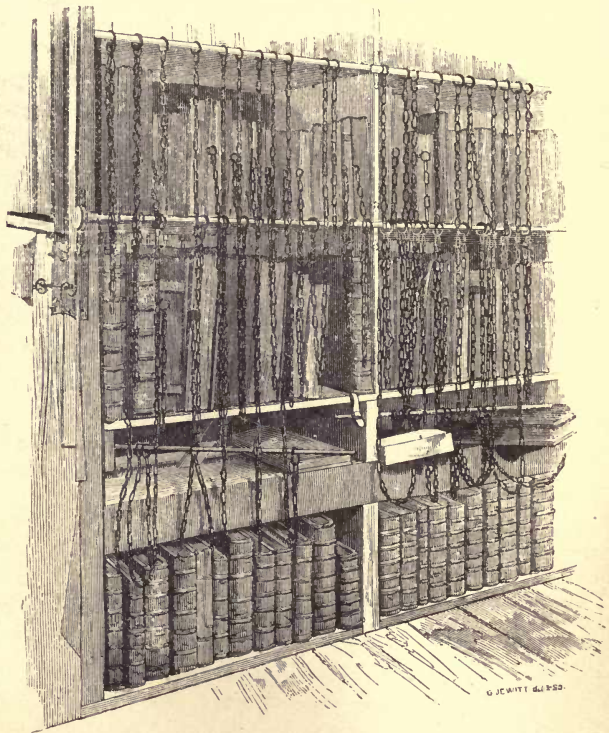
XXII. The great *south transept* retains much of its Norman work, but was much altered during the Perpendicular period. The east wall is entirely Norman, and is covered with five ranges of arcades, all of which are blank except those at the levels of the triforium and clerestory, which open to a wall-passage. The transept is only lighted on this side by two Norman windows in the clerestory. A large Norman arch, including two smaller, all much enriched, occupies the triforium space above the arch opening to the choir-aisle; and perhaps indicates that the Norman triforium

of the choir extended backwards over the choir-aisles before the alteration of the latter at the end of the thirteenth century. The Norman work in the west wall of the transept has been cut into and through by Perpendicular windows, one of which is large. The south wall is filled by a large Perpendicular window, with Perpendicular panelling round and below it. Brackets for figures remain in the wall on either side of the window. The lierne vaulting of the roof is Perpendicular.

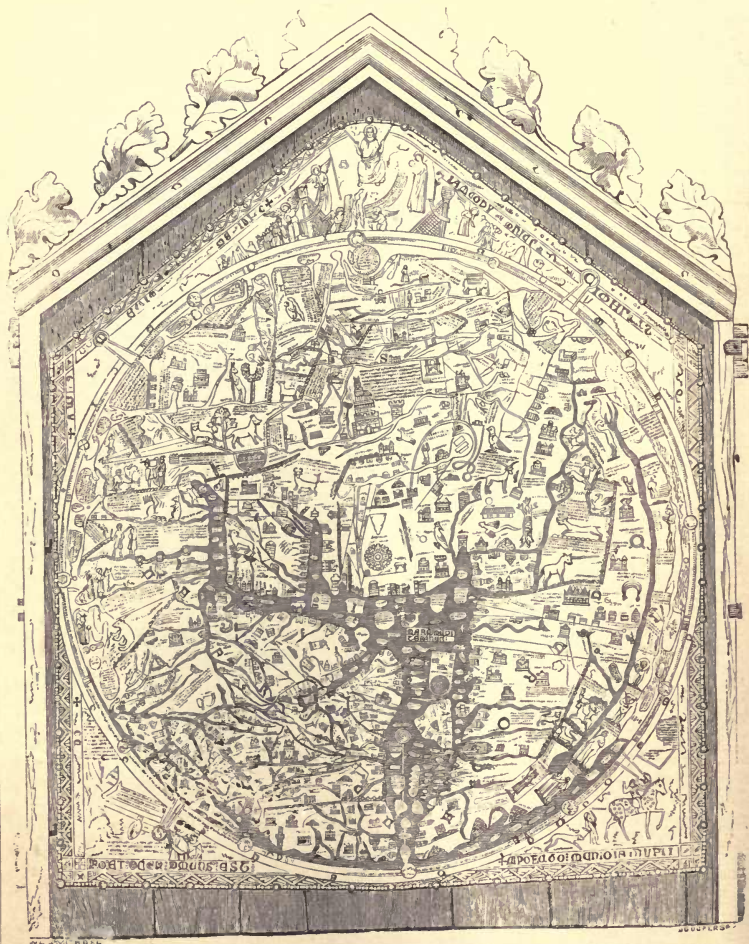
Toward the south-east angle of the transept is an altar-tomb, with effigies in alabaster, for Sir ALEXANDER DENTON, and his wife Anne, daughter of Richard Wilson, of Sugwas, who died, together with her infant, (represented as a "chrysome" child,) in 1566, and was buried here. Her husband was interred in the beautiful church at Hillesden, in Buckinghamshire, where he died ten years later. The monument, which has been coloured, is of unusually good design for its period. The knight wears a chain of two rows, and holds a cross (almost concealed) between his hands, which, like those of his wife, are raised in prayer^h. Under the south window is the monument, with effigy, of Bishop JOHN TREVENANT, (1389—1404,) who is said to have made the Perpendicular alterations in this transept, which have been already described.

XXIII. A staircase in the north choir-aisle leads, as

^h The Dentons were progenitors of the Cokes, now Earls of Leicester. Mr. Coke, afterwards Earl of Leicester, was the last possessor of Hillesden, belonging to this family.



BOOKS IN THE LIBRARY.



ANCIENT MAP.

has been already mentioned, to the *Archive Room* and *Chapter Library*, above the great north transept. This room has been thoroughly restored by Mr. G. G. Scott. The Library contains about 2,000 volumes, many of great rarity and interest. Nearly all are chained to the shelves; and the general appearance of the carefully guarded treasures is sufficiently curious. [Plate X.] Among the most remarkable printed books are—A series of Bibles, ranging from 1480 to 1690; Higden's *Polychronicon*, by Caxton, 1495; Caxton's *Legenda Aurea*, 1483; and Lyndewode *Super Constitutiones Provinciales*, 1475. Of the MSS., by far the most interesting is an ancient *Antiphonarium* containing the old "Hereford Use." This "sets forth not only the services of particular days, the chants to be used and the lectures to be read, but contains a treatise on music and an ample calendar, in which are noted the obits of the benefactors and bishops of the church; and by which, with the aid of the Dominical letter, we are enabled to assign to the volume the date of 1265¹." It was purchased at a book-stall in Drury-lane about the year 1820; and redeemed by the Dean and Chapter, who restored it to its original and legitimate resting-place. Here also is preserved, carefully protected by plate glass, the remarkable *Map of the World*, [Plate XI.,] which is one of the most valuable relics of mediæval geography. It was the work of a certain Richard of Haldingham and of Lafford, (Holdingham and

¹ Dean Merewether's Memorials.

Sleaford in Lincolnshire,) who has commemorated himself in the following verses :—

“Tuz ki cest estorie ont
 Ou oyront, ou luront, ou veront,
 Prient à Jhesu en deyté
 De Richard de Haldingham e de Lafford eyt pité
 Ki l’at fet e compassé
 Ke joie en cel li seit doné.”

The latter part of the thirteenth century is the date which has usually been assigned to it; but M. D’Avezac, President of the Geographical Society of Paris, who examined the map with much care, arrived, from internal evidence, at the conclusion that it was designed at the beginning of the year 1314¹. The map itself (drawn on thick vellum, and glued to a framework of oak) is founded on the mediæval belief that all geographical knowledge resulted from the observations of three philosophers (here named Nichodoxus, Theodotus, and Policlitus,) who were sent forth by Augustus Cæsar to survey the three divisions of the world, when it was about to be taxed at the birth of our Lord. The Emperor is accordingly figured giving his directions to the philosophers. The world is represented as round, and surrounded by the ocean. At the top of the map, which represents the east, is Paradise,

¹ A translation of M. D’Avezac’s paper will be found in the Gentleman’s Magazine for May, 1863. The division of France from Flanders, and “an inscription, most significant, placed across the Saone and the Rhone, marking, between Lyons and Vienne, the separation of France from Burgundy,” are the indications on which M. D’Avezac relied for his date. (See APPENDIX, note 7.)

with the Tree of Life, and Adam and Eve. Above is the Last Judgment, with the Virgin interceding for mankind. Jerusalem appears in the centre of the map; and near it, the crucifix is planted on "Mount Calvary." Babylon has its famous tower; Rome bears the inscription, "*Roma caput mundi tenet orbis frena rotundi*;" and Troy is described as "*Troja civitas bellicosissima*." (These four cities were regarded as the most important in the world: Troy, in the twelfth and thirteenth centuries, was a favourite subject of romance.) The British Isles occupy a considerable space; and Hereford, with its cathedral, is by no means obscurely placed. A great part of the map is filled with inscriptions taken from Solinus, Isidore of Seville, and others; and with drawings of the monstrous animals and peoples which the mediæval cosmography supposed to exist in different parts of the world. The monkey is assigned to Norway; the scorpion to the banks of the Rhine; and the "oroc" (aurochs) to Provence. Lot's wife, the labyrinth of Crete, the columns of Hercules, and Scylla and Charybdis, should also be noticed. "The portrait of Abraham is seen in Chaldæa, and that of Moses on Mount Sinai. Amid the deserts of Ethiopia St. Anthony is recognised, with his hook-beaked satyrs and fauns. St. Augustine in his pontifical habit marks the situation of his own Hippo^k."

The history of this very remarkable map is uncertain. It was discovered, probably about a century ago,

^k D'Avezac.

under the floor of Bishop Audley's Chapel; and Dean Merewether suggested (but apparently without the slightest authority) that it might have served originally as an altar-piece¹.

In the church is preserved a very curious chair of the thirteenth or fourteenth century, closely resembling those often represented in early sculpture and painting. It is formed in great measure of little turned balusters; and may be compared with a chair figured by M. Viollet-le-Duc^m from sculpture at Auxerre. The Hereford chair (which at first sight looks like work of the seventeenth century, but is undoubtedly early, and a most valuable remnant of antiquity) may perhaps have served as the bishop's throne, before the construction, in the fourteenth century, of that now in use;—or it may have been the bishop's chair at the altar.

XXIV. A door at the eastern end of the south nave-aisle opens to the *cloisters*, of which only two walks, the east and south, remain. The west walk was pulled down in the reign of Edward VI. to make room for the

¹ For a further notice of this map, see Mr. Wright's paper in the Gloucester volume of the Archæological Association, and that by M. D'Avezac already mentioned. One of the earliest mediæval maps accompanies the text of the *Periegesis* of Priscian, an Anglo-Saxon MS. of the end of the tenth century, (Cott. Lib.) "A map of the world, in a MS. of the thirteenth century in the British Museum, contains a curious note, in which the author refers to four maps which were then looked upon in England as being of chief authority. These were, the map of Robert de Melkeleia, that of the Abbey of Waltham, that in the King's Chamber at Westminster, and that of Matthew Paris."—*Wright*.

^m "Mobiliers."

Grammar School, (taken down in 1836,) and a north walk never existed. (Hereford Cathedral, it should be remembered, had no monastic establishment attached to it; and this cloister, [*Title-page*] unlike that at Gloucester, was little more than an ornamental walk, connected with the Bishop's Palace). The cloister is of Perpendicular date, with window-openings which deserve notice. The south walk is more richly groined than the east. At the south-east corner is a square turreted tower, called the "Ladies'," or "Ladye Arbour," the original purpose of which is not clear; nor has it been possible to trace the origin of the name, which apparently has some reference to the Virgin.

Some good old iron-work on a door between the cloister and the chapter-yard should be noticed. In the cloister are placed monuments for—Dr. MATTHEWS, (with sculptured figures); Bishop HUNTINGFORD, (died 1832); and Bishop GREY, (died 1837).

Between the cloister and the Bishop's Palace, a remarkable chapel, which seems to have been early Norman, existed until it was pulled down by Bishop EGERTON, (1724—1746). It had an upper and a lower story, in which were altars dedicated respectively to St. Mary Magdalene and to St. Catherine. One wall alone remains, and deserves notice.

From the east walk of the cloister a door opened to the vestibule of the *chapter-house*. This was ruined by the Parliamentary troops; and much of its stone-work was used by Bishop BISSE, (died 1721,) and by his successors until recently, for the repairs of the episcopal

palace. The foundations and fragments which remain shew that it was rich Decorated, in shape a decagon, with a projecting buttress at each angle.

At the south-west angle of the lesser transept is an entrance to the Vicars' Cloister; (see § XXVII.)

XXV. The *exterior* of the great *north transept* should be especially noticed. The remarkable windows shew to great advantage from the outside, in connection with the massive buttresses, of which those at the angles are turreted, with spiral cappings. The clerestory windows are, as has already (§ XI.) been mentioned, triangular on the exterior, and resemble those in the outer wall of the triforium in the nave of Westminster. The upper window in the north wall opens from the Archive Room, (§ XXIII.) The external sills of all these windows resemble those of the interior, (§ XI.) They were walled up, but have been restored by Mr. Scott from original portions found embedded in the walls, partly in their places, and partly detached.

The date of the *central tower*, which rises above this transept, has not been recorded, but it may safely be placed between 1300 and 1310. It was probably undertaken immediately after the completion of the north transept, and the cost of its erection, like that of the transept, was no doubt defrayed from the sums which continued to be offered at the shrine of St. Thomas Cantilupe^a. The tower (161 ft. high to the top of the

^a "This may account for the omission of any recorded founder or benefactor in connection with either the work of the north transept or of this tower; for it may be generally observed, with

pinnacles) is of two stages above the roofs, with buttresses at the angles. (The pinnacles which cap these buttresses are modern, and date from 1830.) The arcades and window-openings, as well as the buttresses, are covered with the ball-flower ornament, which is scarcely anywhere found in such profusion as here, and in the south side of the nave of Gloucester; (see that Cathedral. For the bells, see APPENDIX, note 8).

The *Stanbery Chapel* (§ XIV.) projects between the great and the eastern transept. The graceful Decorated window of the choir-aisle, which rises above it, and the Early English arcades which cover the wall of the choir between the clerestory windows, as well as the windows themselves, (see § IX.,) should here be noticed.

XXVI. On the south side of the Lady-chapel a porch opens to a staircase leading to the crypt. The porch (which is finely recessed) is, like the crypt, of the same date—Early English (see § XVIII.)—as the Lady-chapel, under which it extends. The crypt extends under the whole of the Lady-chapel; and is the solitary example in an English cathedral of a crypt constructed after the end of the eleventh century°. It is lighted by plain lancets, and consists of a nave and

respect to the buildings of the Middle Ages, that, when they were carried on by their monasteries no record is preserved of the work, but only when some considerable portion of it, as a tower, a transept, or the vaulting of an aisle, was undertaken at the expense of an individual.”—*Willis's Report*, p. 10.

° “The English eastern crypts are Canterbury, Winchester, Gloucester, Rochester, Worcester;—all founded before 1085. After

aisles 50 ft. long, and divided by plain clustered shafts. The crypt was repaired in 1497 by Andrew Jones, "Mercator hujus civitatis," whose altar-tomb,—covered with an incised slab of large dimensions and elaborate decoration, representing the merchant and his wife—remains in the centre. This crypt is called the "Golgotha"—from its having been used as the charnel or *domus carnaria*—the place appropriated for the decent reception of disinterred fragments of the bodies of the defunct, and special services for the repose of their souls. Adjoining Worcester, Norwich, and some other cathedrals, a chapel, separated from the cathedral itself, was used for this purpose.

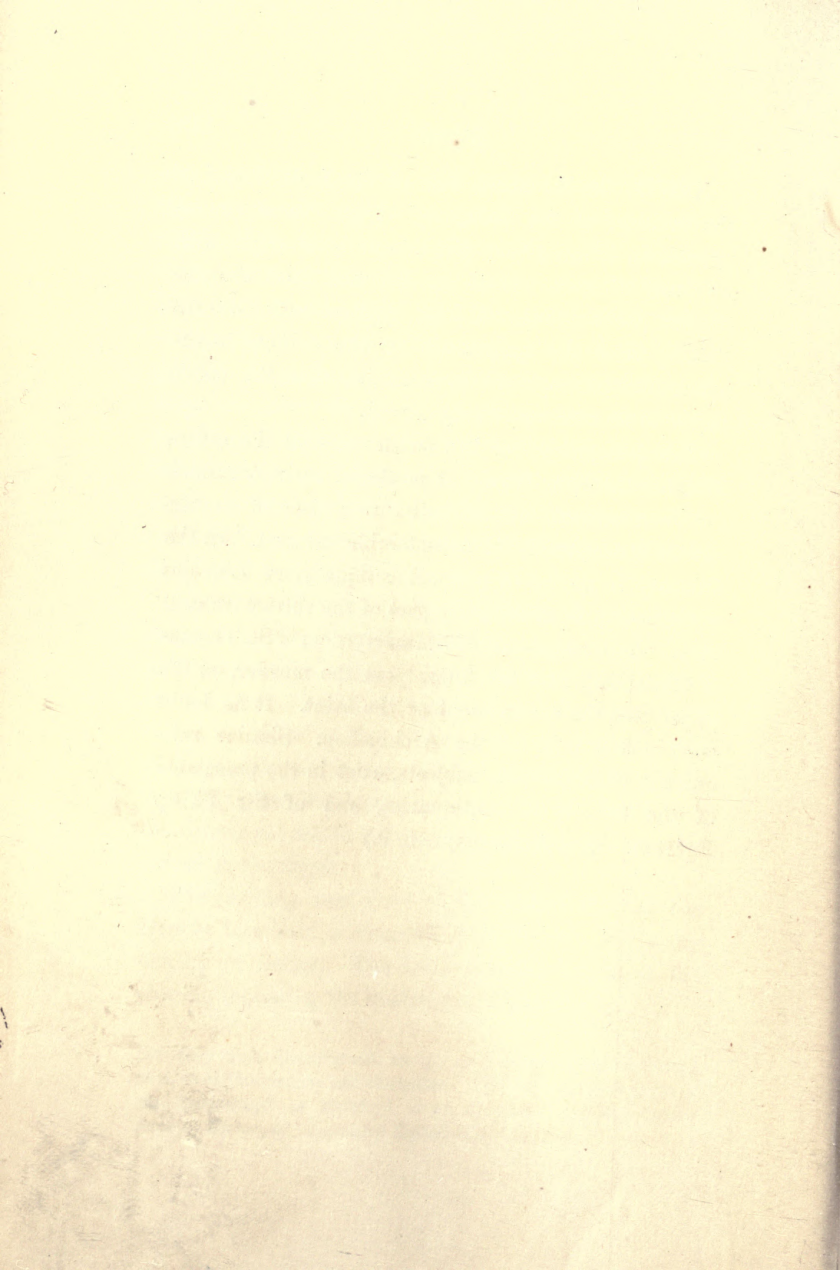
The *east end* of the Lady-chapel was, it must be remembered, rebuilt by Mr. Cottingham, (§ XVIII.) The gable above the five lancet windows is by no means an exact reproduction of the original, and the work is not too good. The Audley Chantry (§ XIX.) projects very picturesquely on the south side of the Lady-chapel. The side pinnacles were reproduced by Mr. Scott from old drawings; the finials are original, having been preserved in the crypt.

The existing *west front* of the cathedral is, as has already been said, a composition of Wyatt's, and is unworthy of notice. The total exterior length of the church, including the buttresses, is 344 ft.

this they were discontinued, except as a continuation of former ones, as at Canterbury and Rochester. The Early English crypt of the Lady-chapel at Hereford is an exception."—*Willis, Architectural History of Canterbury Cathedral*, p. 71, note.

XXVII. On the south side of the Lady-chapel is the entrance to the *College of Vicars Choral*, (incorporated in 1396,) a very picturesque quadrangle, with an inner cloister. It is for the most part Perpendicular, (*circa* 1474). A long cloistral walk (109 ft.) leading from the quadrangle of the college to the south-east transept of the cathedral has the oaken beams of its roof very finely carved.

The *episcopal palace* lies south between the cathedral and the river Wye. It is almost entirely formed out of an ancient Norman hall with pillars of timber, and is consequently of considerable interest. In the Deanery is preserved a small reliquary, of Limoges work, dating from the early part of the thirteenth century. On it is represented the martyrdom of St. Thomas of Canterbury: on the lower part the murder, on the upper part the entombment of the saint. It no doubt contained a relic of the Archbishop. Similar reliquaries, with the same subjects, exist in the possession of the Society of Antiquaries, and of Sir Philip Egerton. (See APPENDIX, note 9.)



HEREFORD CATHEDRAL.

PART II.

History of the See, with Short Notices of the principal Bishops.

ARCHBISHOP USHER asserts that Hereford was the place of an episcopal see in the first half of the sixth century, when (A.D. 544) one of its bishops was present at a synod convened by the Archbishop of Caerleon. However this may have been, it is certain that the existing succession of bishops dates from A.D. 676; when Putta, Bishop of Rochester, whose Kentish cathedral had been plundered and desolated by Ethelred of Mercia, was placed at Hereford by Sexwulf, Bishop of Lichfield. Hereford was at this time a place of no great consequence. It lay about one mile distant from the Roman road which ran from Magna Castra (Kenchester) to Wigornia (Worcester); but it was not itself a station, and its later importance arose mainly from its position on a ford of the Wye, which Athelstane fixed as the boundary between the English and Welsh, in the same manner as he made the Tamar the boundary of the English and the Cornish of "West Wales." Hereford thus became a frontier town; and one of the strongest castles on the marches of Wales rose near the cathedral, on its south side.

[A.D. 676—688.] PUTTA, the first Saxon bishop, received no great wealth with the church of Hereford. He was, says Bede, "more careful about ecclesiastical than secular matters." During his rule here he taught, "wherever he

was asked," the chants of the Church,—those ancient Gregorian tones which Augustine had introduced at Canterbury, and which Archbishop Theodorus was now carefully disseminating throughout England.

The permanent establishment of Hereford as the place of an episcopal see was also the work of Archbishop Theodore, who after the Council at Hertford (A.D. 673) divided the great diocese of Mercia, as he had done that of East Anglia, into several bishoprics. (See LICHFIELD, Pt. II.) Of the bishops of Hereford between (688—1012) Putta and Æthelstan little is recorded beyond their names. CUTHBERT (736—740) is an exception. In the latter year he was translated to Canterbury. (See that Cathedral, Pt. II.) It was during his archiepiscopate that the Lord's Prayer and the Creed were ordered to be universally taught in English.

[A.D. 1012—1056.] ÆTHELSTAN, ("vir magnæ sanctitatis," according to Florence of Worcester,) rebuilt his cathedral from the foundations. He was blind for thirteen years before his death; and the affairs of his diocese were administered by Tremerig, Bishop of St. David's. In 1055, the year before Bishop Æthelstan's death, the town of Hereford (Herefordport as it is called in the Saxon Chronicle^a) was harried by a large body of Irish and Welsh, under Ælfgar, the exiled Earl of Mercia. "They burned the town," says the Chronicle; "and the great mynstre which the venerable Bishop Æthelstan had before caused to be built, that they plundered, and bereaved of relics and of vestments, and of all things; and slew the folk, and led some away^b." In the following year Bishop Æthelstan died, and was buried in this desolated church.

^a "*Port* strictly means an enclosed place for sale or purchase—a market."—*Kemble*.

^b *Angl.-Sax. Chron.*, ed. Thorpe, s. ann. 1055. Another version of the Chronicle asserts that the minster was burned, and it is probable that it was greatly ruined. (See *post*, Bishop LOSING.)

The great treasure of Æthelstan's minster was the body of St. **ETHELBERT**, King of East Anglia; whose head, says the Saxon Chronicle, was "stricken off by the command of Offa, King of the Mercians, A.D. 792." This is the only notice of Ethelbert in the Chronicle; and Florence of Worcester is almost as brief. We know nothing of the real history of Ethelbert. Later accounts asserted that he was murdered at Sutton's Walls, a chief palace of the Mercian kings, about eight miles from Hereford, where he had gone at the invitation of Offa, who had offered him the hand of his daughter Elfrida. His body was secretly interred at Marden, close to Sutton's Walls. Three nights afterwards, Ethelbert appeared to a certain Brithfrid, and telling him where he had been buried, ordered him to remove his body to the "chapel of Our Lady at Fernlege,"—generally supposed, but without much authority, to have been on the site of the existing cathedral of Hereford. Brithfrid obeyed; and the translation took place, not without the occurrence of miracles on the way. Many others followed. The murdered king of the East Angles was recognised as a saint; and a sumptuous monument was raised over his remains by Offa, in token of his penitence. Bishop Æthelstan translated the relics into his new "minster," which was dedicated to St. Ethelbert. His festival was duly celebrated until the Reformation. A fine Early English church, dedicated to St. Mary and St. Ethelbert, remains at Marden, where the body was first interred.

[A.D. 1056.] **LEOFGAR**, "Earl Harold's mass-priest," succeeded Æthelstan. "He," says the Chronicle, "wore his kenepas (headpiece?) in his priesthood, until he was a bishop; he forsook his chrism and his rood, his ghostly weapons, and took to his spear and to his sword, after his bishophood, and so went in the force against Griffith the Welsh king; and he was there slain, and his priests with him, and Ælfnoth the shire-reeve, and many good men with

them, and the others fled away. This was eight nights before Midsummer." After Leofgar's death the see remained vacant for four years, during which it was under the rule of Ealdred, Bishop of Worcester.

[A.D. 1061—1079.] *WALTER OF LORRAINE*, chaplain of Queen Edith, was consecrated at Rome by Pope Nicholas II. (He had accompanied Bishop Ealdred of Worcester to Rome, on his elevation to the see of York.) Bishop Walter was a prelate of questionable sanctity, if the story told of him by William of Malmesbury is not an invention of his enemies.

[A.D. 1079—1095.] *ROBERT DE LOSING*, like his predecessor a native of Lorraine, is said to have been one of the most learned of the bishops consecrated by Lanfranc. Bishop Robert found his cathedral in ruins. It had apparently remained uncared for during the troubled times of the Conquest, and it had been partly burnt, as we have seen, by the Welshmen under Earl Ælfgar. The Bishop rebuilt it, taking for his model the church of Aachen, (Aix la Chapelle,) founded by Charlemagne. The existing choir (see Pt. I. § II.) has been regarded as part of Bishop Robert's work.

Remigius of Lincoln, who had also been rebuilding his cathedral, had fixed the day for its dedication, and invited Bishop Robert of Hereford to be present. He refused to undertake the journey, however, saying, according to William of Malmesbury, that the stars assured him the dedication would not take place in the lifetime of Remigius; who died, in fact, the day before that appointed. Bishop Robert is said by Malmesbury to have received a fore-warning of his own death from St. Wulfstan, Bishop of Worcester, with whom he had lived in the closest friendship. When Wulfstan was on his death-bed, Robert was absent with the King. His friend, says the Chronicler, appeared to him in a dream, and directed him to hasten to

Worcester if he wished to see him once more. Bishop Robert set out at once, but whilst resting at Cricklade he was again visited by Wulfstan, who said, "Thou hast done what was possible, but in vain, for I have now departed. Thou, however, shalt not remain here long; and as a token that I speak true, thou shalt to-morrow receive a gift from me." Accordingly, the Prior of Worcester, where Robert arrived the next day, presented him with a cope lined with lamb-skins, which St. Wulfstan had been in the habit of wearing on his journeys. The Bishop recognised the token, and returning to Hereford died there in the following June, (1095). St. Wulfstan's death occurred in January.

[A.D. 1096, trans. to York 1101.] GERARD, nephew of Walke-
lin, Bishop of Winchester, and Chancellor under the Con-
queror and William II. On his translation to York, Roger
Lardarius was nominated to the see of Hereford by the
King, Henry I. He died before he could be consecrated.
Reinhelm was then chosen, and received the temporalities
as bishop-elect from the King, by the delivery of the ring
and pastoral staff. Anselm (see CANTERBURY, Pt. II.)
refused to consecrate the bishops who had been thus in-
vested; and Reinhelm accordingly restored the tempo-
ralities to the King, who, enraged by his submission to the
Archbishop, banished him from the court.

[A.D. 1107—1115.] REINHELM, the Queen's Chancellor, was,
however, consecrated by Anselm in 1107, after the King
had conceded the main points in dispute, and the Arch-
bishop had returned from his exile. (See CANTERBURY,
Pt. II.) Reinhelm is commemorated in an obituary of
the Canons of Hereford, as "fundator ecclesiæ S. Ethel-
berti;" and it has accordingly been considered that he
completed the church begun by Robert de Losing. But
of this there is no direct proof.

[A.D. 1115—1120.] GEOFFRY DE CLIVE succeeded. "Bonus
quidem et ille," says William of Malmesbury, "continentissi-

musque; indifferenter cibus et vestibus quæ minori pretio taxarentur utens; agriculturæ studens." He greatly improved the lands belonging to the see; but was more careful to increase than to distribute; "leaving great stores behind him to no heir."

[A.D. 1121—1127.] RICHARD, called "de Capella," a clerk of the King's chapel. A bridge across the Wye, at Hereford, was partly built by this bishop. His successor,

[A.D. 1131—1148.] ROBERT DE BETHUNE, had been nominated by the King (Henry I.) in 1129, but was not consecrated until 1131. Bishop Robert was a member of the noble house of Bethune; and received his early education from his own brother Gunfrid, a teacher of some celebrity. He became a canon in the Augustinian priory of Llanthony; and on the death of Hugh de Lacy, Earl of Hereford, was appointed to superintend the building of a religious house at Weobly, where the great Earl was buried. Here he worked as a common labourer, and is said to have injured his health so greatly, that he was recalled to his priory, of which he soon afterwards became the superior. When the see of Hereford became vacant, Robert de Bethune was recommended to the King by the Earl of Gloucester, and at last accepted the bishopric, "*quamvis invitus*." During the troubles of Stephen's reign Hereford suffered greatly. The cathedral was deserted and desecrated, and the Bishop himself was compelled to take flight in disguise. On his return, he "cleansed and repaired" the building. In 1148, Bishop Robert was present at the Council of Rheims, convened by Pope Eugenius III., then an exile in France; and died there, (April 16). His remains were brought to England, and interred in his own cathedral.

A short life of Bishop de Bethune, who was one of the best and worthiest bishops of his age,—a man of peace and religion, when by far the greater number of English bishops were little better than the most turbulent barons,—was written by William of Wycumb, his successor in the priory

of Llanthony, and was printed by Wharton in the second volume of his *Anglia Sacra*.

[A.D. 1148, trans. to London 1163.] GILBERT FOLIOT, Abbot of Gloucester, the inflexible antagonist of Becket. Foliot "was admitted to be a man of unimpeachable life, of austere habits, and great learning. He was in correspondence with Popes Cælestine II., Lucius II., Eugenius III., and Alexander, and with a familiarity which implies a high estimation for ability and experience. He is interfering in matters remote from his diocese, and commending other bishops, Lincoln and Salisbury, to the favourable consideration of the pontiff. All his letters reveal as imperious and conscientious a Churchman as Becket himself, and in Becket's position Foliot might have resisted the King as inflexibly. He was, in short, a bold and stirring ecclesiastic, who did not scruple to wield, as he had done in several instances, that last terrible weapon of the clergy which burst on his own head, excommunication^d." It was Foliot who uttered the "bitter sarcasm" on Becket's consecration as primate, "The King has wrought a miracle, he has turned a soldier and a layman into an archbishop;" but in spite of this, Becket "acquiesced in, if he did not promote, the advancement of Foliot to the see of London," vacant when Becket was consecrated, at Whitsuntide, 1161. Foliot's translation took place in 1163. From that time he appears on the King's side, in opposition to the Archbishop, and Becket accuses him of aspiring to the primacy. The life of Foliot belongs too completely to the public history of his time, and is too closely associated with the career of Becket, to be dwelt on here at any length. He was among the bishops excommunicated by Becket on Ascension-day, 1169, and again in Canterbury Cathedral, on the Christmas-day before the Archbishop's murder; and it was Foliot who preached in that cathedral on the me-

^d Milman, Hist. of Latin Christianity, iii. 455.

morable day (July 12, 1174) of King Henry's penance. He died in 1187.

The letters of Bp. Foliot have been edited by Dr. Giles, (Oxon. 1845,) and form two volumes of the series illustrating the life of Becket. Foliot was annually commemorated by the canons of Hereford, as one who "*multa bona contulit Herefordensi capitulo.*"

[A.D. 1163—1167.] ROBERT DE MELUN (of Maledon), called by the annalist of St. David's "*Episcopus Anglorum sapientissimus.*" He was present at the famous scene between Becket and Henry at Northampton, when he attempted, with Foliot, to take the cross from the hands of the Archbishop, to whose side he seems to have adhered.

[A.D. 1174—1186.] ROBERT FOLIOT, a friend and fellow-student of Becket, and probably a relative of Bishop Gilbert of London, although this is not certain. He was one of the four English bishops who in 1179 attended the Lateran Council convened by Alexander III., in which the Albigenes and Waldenses were excommunicated*.

[A.D. 1186—1199.] WILLIAM DE VERE, son of Alberic de Vere, third Earl of Oxford. Bishop de Vere is said by Godwin to have built much, (*multa dicitur construxisse,*) but no part of the existing cathedral can be assigned to him, and indeed the authority for Godwin's statement does not appear.

[A.D. 1200—1215.] GILES DE BRUCE, or DE BRAOSE, son of William, Lord Brecknock. He sided with the barons against King John, and was compelled to leave his see, the temporalities of which were seized by the Crown. He was afterwards allowed to return, and died at Gloucester in 1215. Bishop Giles is generally said to have built the central tower of his cathedral, but this (see Pt. I. § x.) is undoubtedly an error.

[A.D. 1216—1219.] HUGH DE MAPENORE, Dean of Hereford.

[A.D. 1219—1234.] HUGH FOLIOT, Archdeacon of Salop; founded and endowed a hospital at Ledbury.

[A.D. 1234—1239.] RALPH OF MAIDSTONE, "*vir magnæ literaturæ, et in theologia nominatissimus*," according to Wyke the chronicler. He bought for the see a house in London, together with the advowson of the adjoining church, St. Mary Monthalt. In 1239 Bishop Ralph resigned his see, and became a Franciscan at Oxford, whence he afterwards passed to the house of the Franciscans at Gloucester, where he died.

[A.D. 1240—1268.] PETER D'ACQUABLANCA, whose fine tomb remains in the cathedral, (Pt. I. § XIII.,) was one of the intruding "foreigners" by whom England was oppressed during the long reign of Henry III., and whose exactions and tyranny were among the chief causes of the rising of the barons under Simon de Montfort. Like the contemporary Archbishop of Canterbury, Boniface, Bishop Peter was a native of Savoy, and had come to England in the train of William of Valence. He obtained the see of Hereford in opposition to a canon of Lichfield,—"*vir per omnia commendabilis*," says Matthew Paris,—who had been elected by the canons; but the King affected none but strangers. In 1250 Bishop Peter took the cross, and went, under the banner of the King of France, to the Holy Land. He returned in 1258, bringing letters, which are said to have been forged, but which professed to be those of the Pope, Innocent IV., commanding all religious houses to grant a tenth of their property toward the crusade. During his absence (in 1257) he spent large sums in endeavouring to procure for himself the see of Bordeaux, when the death of the Archbishop had been reported. But after the money had been spent, the Archbishop of Bordeaux proved to be still alive, and the unfortunate Bishop Peter became, says Paris, the subject of infinite jests. In 1263, with other "foreigners," he was expelled from England; but he returned to the country, though not to his diocese,

in the following year, when Henry III. reprimands him by letter, saying, that "coming to Hereford to take order for the disposing the garrisons in the marches of Wales, he found in the church of Hereford neither bishop, dean, vicar, or other officer to discharge the spiritual functions, and that the church and ecclesiastical establishment was in a state of ruin and decay^f." The Bishop was soon afterwards in Hereford, where he was taken by Simon de Montfort, who seized all his wealth, and imprisoned Bishop Peter in "Ordelay" [Urdley] Castle. He died in 1268, leaving behind him no good reputation, although he had bought the manor of Holme Lacy for the cathedral, and left money for the annual distribution of much corn to the clergy of his church and to the poor. He founded a monastery at his birthplace, Aquabella, or Aquablanca, in Savoy, where his heart was conveyed for entombment, and where a monument with an inscription still remains. His body was interred in his own cathedral, under the canopied tomb already noticed.

[A.D. 1269—1275.] JOHN BRETON; has usually been considered the author of a treatise *De Juribus Anglicanis*, and is described by Sir Edward Coke as "a man of great and profound judgment in the common laws, an excellent ornament to his profession, and a satisfaction and solace to himself." Selden, however, proved that the treatise contains references to statutes passed long after the death of Bishop Breton; and Bishop Nicholson suggests, with much probability, that the true writer of the abstract was a "John Breton," one of the king's justices (together with Ralph and Roger de Hengham) in the first year of Edward II.

[A.D. 1275—1282.] THOMAS CANTILUPE, who succeeded, was the last Englishman canonized before the Reformation. He was the son of William Lord Cantilupe, and his wife Millicent, Countess of Evreux. The future bishop and saint was educated at Oxford and at Paris, and after being

^f Wilkins, Concil. Mag. Brit. i. p. 76, quoted by Britton.

made Chancellor of the former University, became Chancellor of England under Henry III. in 1265. He was, moreover, a clerical pluralist of the first order, being at once canon and chantor of York, archdeacon and canon of Lichfield and Coventry, canon of London, canon of Hereford, and archdeacon of Stafford. It is possible, however, that as in the case of Bishop Walter de Merton, who held the great seal immediately before Cantilupe, the King may have found no more ready means of paying his great officer than by such preferments. In 1275 he became bishop of Hereford. His episcopate was not a tranquil one. He vigorously maintained the rights of his see against both Gilbert de Clare, Earl of Gloucester, and John Peckham, Archbishop of Canterbury, the latter of whom insisted on the visitation of Bishop Cantilupe's diocese, as his metropolitan; a claim which the archbishops were then vigorously prosecuting. After a long dispute, Peckham solemnly excommunicated the refractory Bishop of Hereford, who at once proceeded to Rome, to lay his case before the Pope, Martin IV. There is reason to believe, however, that as an excommunicated person he could obtain from the Pope nothing more than "the promise of a quick despatch and removal of delays;" and that he only received absolution in the hour of his death, which occurred near Orvieto, August 23, 1282. Richard Swinfield, his successor in the see of Hereford, who had accompanied Bishop Cantilupe to Italy, proceeded, probably at his own request, to separate the flesh of his body from the bones by boiling. The flesh was interred in the church of Santo Severo, near Orvieto; the heart was conveyed to the monastic church of Ashridge in Buckinghamshire, founded by Edmund, Earl of Cornwall; and the bones were brought to his own cathedral at Hereford. As they were being conveyed into the church, says the compiler of the Bishop's "Life and Gests," Gilbert Earl of Gloucester approached and touched the casket which contained them, whereupon they "bled

afresh." The Earl was struck with compunction, and made full restitution to the Church of all the lands which Bishop Cantilupe had rightly claimed from him.

Swinfield, who had been the constant companion of Cantilupe, and many of the contemporary chroniclers, bear witness to the purity and excellence of the Bishop's life, and his tomb soon became distinguished by miracles. The first of these, according to the annalist of Worcester, occurred in April, 1287; at the time, apparently, of the removal of his remains from the tomb in the Lady-chapel to the shrine which had been provided for them in the north transept. The number of marvels increased daily; for "superstition," in Fuller's words, "is always fondest of the youngest saint;" and in 1289, Bishop Swinfield, who had brought Cantilupe's bones from Italy, wrote to the Pope requesting his canonization. Many difficulties, however, were interposed; and in spite of numerous letters from Edward I. and his son Edward II., it was not until May, 1320, that the bull of canonization was issued by Pope John XXII.* It is possible that the excommunication of Cantilupe, and his connection with the Knights Templars, of which Order he was Provincial Grand Master in England, were among the causes of the delay. The Templars were arrested throughout England in 1307; condemned in 1310; and in 1312 the Order was finally dissolved in the Council of Vienne.

A book entitled "The Life and Gests of Saint Thomas Cantilupe," said to be compiled from evidences at Rome, collected before his canonization, was published at Ghent in 1674. "No fewer than four hundred and twenty-five miracles," says Fuller, "are registered, reported to be wrought at his tomb. . . . Yea, it is recorded in his legend, that by his prayers were raised from death to life three-

* Reg. Orleton—quoted by the Rev. John Webb, in his notes on the Swinfield Roll. It was in the time of Bishop Orleton that the canonization was decreed.

score several persons, one-and-twenty lepers healed, and three-and-twenty blind and dumb men to have received their sight and speech^h.”

The arms of Cantilupe—Gules, three leopards’ heads jessant, with a fleur-de-lis issuing from the mouth, or—have since his canonization been assumed as those of the see of Hereford.

[A.D. 1283—1317.] RICHARD SWINFELD, a native of Swinfield in Kent, from which place he is said to have transported a small colony of Kentish men to Herefordshire, laboured throughout his episcopate to procure the canonization of his predecessor, which was not effected until 1320. Bishop Swinfield, however, translated the remains of St. Thomas Cantilupe to the new transept in 1287; and besides this transept, the clerestory and upper portion of the choir, the central tower above the roof, and the eastern transept as it now exists, were either completed, or were in progress during his episcopate. A curious roll of the household expenses of this Bishop for the years 1289—1290 has been edited for the Camden Society, with some very interesting annotations, by the Rev. John Webb.

[A.D. 1317, trans. to Worcester 1327.] ADAM ORLETON This Bishop had joined the barons, under the Earl of Lancaster, against Edward II. and the Spencers; and in 1323, —two years after the defeat of the barons at Boroughbridge,—he was impeached in Parliament as having given “countenance and assistance to the rebellion.” He refused, as a Churchman, to be so tried, and was delivered to the custody of the Archbishop of Canterbury, whence he was afterwards brought before the bar of the King’s Bench. “These proceedings being looked upon as a violation of the liberties of the Church, the Archbishops of Canterbury, York, and Dublin, came immediately, with their crosses erected, into the court, and carried off the Bishop without

^h Worthies—Herefordshire.

giving him time to answer to the indictment¹." The Bishop was tried in his absence, however,—(the first English bishop brought to trial in a temporal court,)—found guilty, and his temporalities confiscated. But these had been restored before 1326, when Bishop Orleton joined the party of Queen Isabella. He preached before her at Oxford, on the text "*doleo caput*," (2 Kings iv. 19,) inferring that a distempered "head" should be removed; and the Queen proceeded with him to Hereford, where the younger Spencer was hanged. Thence the Bishop wrote his famous letter to the keepers of Edward II. at Berkeley Castle,—"*Edwardum regem occidere nolite timere bonum est*." In 1327 he was translated, by the influence of the Queen, to Worcester; and in 1333 to Winchester, where he died in 1345.

[A.D. 1327—1344.] THOMAS CHARLTON, Canon of York. In 1329 he was Treasurer of England. In 1337 he was sent to Ireland as Chancellor, and was afterwards Justiciary and "Warden" of that kingdom. In 1340 he returned to Hereford.

[A.D. 1344—1360.] JOHN TRILLECK. Little is recorded of this Bishop, whose fine brass remains in the choir of the cathedral. (Pt. I. § x.) He prohibited the performance of miracle-plays in churches within his diocese.

[A.D. 1361—1369.] LEWIS CHARLTON; of some distinction as a theologian.

[A.D. 1370, trans. to London 1375.] WILLIAM COURTENAY, son of Hugh Courtenay, Earl of Devon. From London Bishop Courtenay passed to Canterbury in 1381, and died 1396. As Bishop of London, and as Archbishop, he was a strong opposer of Wickliffe. (See CANTERBURY CATHEDRAL, Pt. II.)

[A.D. 1375, trans. to St. David's 1389.] JOHN GILBERT; was translated to Hereford from Bangor. In 1386 he was Treasurer of England.

¹ Collier, Eccles. Hist., bk. vi. cent. 14.

- [A.D. 1389—1404.] JOHN TREVENANT: sent on an embassy to Rome by Henry IV. in 1400.
- [A.D. 1404—1416.] ROBERT MASCALL: had been a Carmelite friar at Ludlow; whence he proceeded to Oxford, and there, by his learning, attracted the notice of Henry IV., who employed him on various embassies. He built great part of the church of the Carmelites in London, where he was buried. Bishop Mascall was present with Bishop Hallam of Salisbury, at the Council of Constance, 1415, 1416.
- [A.D. 1417, trans. to Exeter 1420.] EDMUND LACY. (See EXETER CATHEDRAL, Pt. II.)
- [A.D. 1420, trans. to Chichester 1421.] THOMAS POLTON, Dean of York. From Chichester he passed to Worcester in 1426.
- [A.D. 1422—1448.] THOMAS SPOFFORD, Abbot of St. Mary's at York; to which monastery he returned in 1448, having resigned his see. "The record of his abdication is printed in Rymer's *Fœdera*, vol. x. p. 215: in Wilkins's *Concilia*, vol. iii. p. 538, is a writ of pardon for abdicating in favour of his successor, who was to allow him one hundred pounds yearly out of the revenues. The Pope testified by his bull that Spofford had expended on the buildings of his cathedral upwards of two thousand eight hundred marks^k." No part of the cathedral itself can be of Bishop Spofford's time; but possibly he erected the cloisters.
- [A.D. 1449, trans. to Salisbury 1450.] RICHARD BEAUCHAMP. For this Bishop, one of the best architects of his time,—the superintendent of the works at St. George's Chapel, Windsor,—see SALISBURY CATHEDRAL, Pt. II.
- [A.D. 1451, trans. to Lichfield 1453.] REGINALD BOULERS, Abbot of Gloucester.
- [A.D. 1453—1477.] JOHN STANBERY, translated to Hereford from Bangor. Bishop Stanbery was born at Stanbery, in the parish of Morwenstow, on the north coast of Cornwall;

^k Britton.

and bequeathed a "cross of silver gilt" to his baptismal church there. "He was bred," says Fuller, "a Carmelite in Oxford, and became generally as learned as any of his order, deserving all the dignity which the University did or could confer on him. King Henry the Sixth highly favoured, and made him the first Provost of Eton; being much ruled by his advice in ordering that, his new foundation. He was by the King designed Bishop of Norwich, but William de la Pole, Duke of Suffolk, got it from him for his own chaplain, and Stanbery was fain to stay his stomach on the poor bishopric of Bangor, till, anno 1453, he was advanced Bishop of Hereford¹." The Bishop was faithful to Henry VI. throughout his adversity, but was taken prisoner after the battle of Northampton, (July, 1460,) and was long confined in Warwick Castle. After his release he retired to the Carmelite monastery at Ludlow, and died there in May, 1474. He was interred in his own cathedral, in the chantry which he had built and endowed during his life. (Pt. I. § XIV.)

[A.D. 1474—1492.] THOMAS MILLING, Abbot of Westminster, Privy Councillor of Edward IV., and godfather to his son, Edward V. He was buried at Westminster, where a stone coffin remains which is supposed to have contained his body

[A.D. 1492, trans. to Salisbury 1502.] EDMUND AUDLEY. (See SALISBURY, Pt. II.) During his tenure of the see of Hereford he constructed the chantry on the south side of the Lady-chapel. (Pt. I. § XIX.) He was interred in the chantry he afterwards built at Salisbury.

[A.D. 1502, trans. to Bath and Wells 1504.] HADRIAN DE CASTELLO, who had been entrusted by Henry VII. with the management of all business between England and the Papal Court, received both his English bishoprics at Rome,

¹ Worthies—Devonshire. Fuller gives Churchill, in the parish of Bratton, as Stanbery's birthplace; but the bequest in his will renders it certain that he was born at Stanbery in Morwenstow.

and never saw either. (See, for a fuller notice of him, WELLS CATHEDRAL, Pt. II.)

[A.D. 1504—1516.] RICHARD MAYEW, Archdeacon of Oxford, President of Magdalen College, and Chancellor of the University, was Henry the Seventh's Almoner, and was sent to Spain in order to conduct Catherine of Arragon to England. He received the bishopric of Hereford after his return. His fine tomb and effigy remain on the south side of the choir. (Pt. I. § XXI.)

[A.D. 1516—1535.] CHARLES BOOTH, Chancellor of the Welsh Marches, is best known as the builder of the north porch of his cathedral at Hereford. His tomb adjoins it. (Pt. I. § VII.)

[A.D. 1535—1539.] EDWARD FOX, Provost of King's College, Cambridge, Almoner to Henry VIII., by whom he was employed on various embassies. It was Fox who first introduced Cranmer to the King, and Fuller calls him "the principal pillar of the Reformation, as to the management of the politic and prudential part thereof, being of more activity, and no less ability, than Cranmer himself^m." He had been the first to instigate Wolsey, as papal legate, to commence a visitation of the professed as well as secular clergy, in 1523, in consequence of the general complaint against their manners. Bishop Fox died in London in 1538, and was interred in the church of St. Mary Mount.

[A.D. 1539—1552.] JOHN SKIP. On Fox's death, Edmund Bonner was elected Bishop of Hereford, but before his consecration to that see he was removed to London. Bishop Skip had been Archdeacon of Dorset. He was one of the "notable learned men" associated with Cranmer in drawing up the "Order of Communion," (1548,) and was probably one of those who assisted in compiling the first Common Prayer-book of Edward VI.ⁿ

^m Worthies—Gloucestershire.

ⁿ See Procter's Hist. of the Prayer-book, p. 23, note.

[A.D. 1553—1554.] JOHN HARLEY, was compelled to resign on the accession of Mary because he was a "married priest," and died a few months afterwards.

[A.D. 1554—1558.] ROBERT PARFEW, or WHARTON, was translated from St. Asaph.

[A.D. 1559—1585.] JOHN SCORY, translated from Chichester. As Bishop of Hereford, Bishop Scory alienated many of the best manors belonging to the see, but it is very doubtful whether it was in his power to resist effectually the rapacity of the courtiers. It has been proved (see EXETER CATHEDRAL, Pt. II.—Bishop Veysey) that in many cases the bishops of this period have been blamed for alienations which they had done their best to resist.

[A.D. 1586—1602.] HERBERT WESTFALING, Prebendary of Christ Church, Oxford. Godwin, who knew him intimately, describes him as a bishop of unusual excellence, of great purity of life, of great honesty and integrity, and of such serious gravity that he was hardly ever seen to smile. Sir John Harrington relates, that while Bishop Westfaling was preaching in his cathedral, a mass of frozen snow fell from the tower upon the roof, and so frightened the congregation that they endeavoured to escape in all haste. But the Bishop remained unmoved in his pulpit, calmly exhorting them to sit still and fear no harm. All the revenues of his see were expended in works of piety and hospitality by Bishop Westfaling, who left nothing but his private inheritance to his family. He was buried in the north transept, where his effigy remains. (Pt. I. § 12.)

[A.D. 1603—1617.] ROBERT BENNETT, Dean of Windsor. Bishop Bennett was educated at Trinity College, Cambridge, where, says Sir John Harrington, he was "an active man, who played well at tennis, and could toss an argument in the schools even better than a ball in the tennis court." He was a vigorous defender of the privileges of his see against the corporation of Hereford, and both he and his predecessor Westfaling expended large

sums in the restoration of the episcopal residences at Hereford and at Whitbourn. Bishop Bennett's tomb with effigy remains on the north side of the choir. (Pt. I. § x.) [A.D. 1617—1633.] FRANCIS GODWIN, translated to Hereford from Llandaff. Bishop Godwin was the compiler of the "Catalogue of the Bishops of England," to which all succeeding writers on English Church history have been greatly indebted. He was the son of Thomas Godwin, Bishop of Bath and Wells, and was born at Harsington in Northamptonshire. In the year 1601 he became Bishop of Llandaff, and in 1605 published the first edition, in English, of his "Catalogue." It was again published in Latin, in 1616, and in 1743 this Latin version was edited, in a large folio volume, by Dr. Richardson, Canon of Lincoln, and Master of Emmanuel College, Cambridge. Richardson made considerable additions to the book, besides correcting numerous errors; and it is his edition of the Commentary *De Præsulibus Angliæ* that is alone to be relied upon. "Bishop Godwin," says Fuller, "was a good man, grave divine, skilful mathematician, pure Latinist, and incomparable historian. The Church of Llandaff was much beholding to him; yea, the whole Church of England; yea, the whole Church Militant; yea, many now in the Church Triumphant had had their memories utterly lost on earth, if not preserved by his painful endeavours. I am sorry to see that some have since made so bad use of his good labours, who have lighted their candles from his torch, thereby merely to discover the faults of our bishops, that their personal failing may be an argument against the prelatical function^o." Bishop Godwin also wrote a life of Queen Mary, inserted in Kennet's History of England, vol. ii.; and "Annals of England under Henry VIII., Edward VI., and Mary." He was interred at Whitbourn, where the bishops of Hereford had a palace, April 29,

o Worthies—Northamptonshire.

1633. A good portrait of Godwin, engraved by Vertue, is prefixed to Richardson's folio.

[A.D. 1634, died in November of the same year.] AUGUSTINE LINDSELL, translated from Peterborough.

[A.D. 1635, trans. to Norwich in the same year.] MATTHEW WREN. (See NORWICH CATHEDRAL, Pt. II.)

[A.D. 1635—1636.] THEOPHILUS FIELD, had been Bishop successively of Llandaff and St. David's.

[A.D. 1636—1646.] GEORGE COKE, translated from Bristol. He was brother of Sir John Coke, Secretary of State under James I. and Charles I. Bishop Coke fell upon the evil days of the civil war, and like the rest of the bishops, was deprived of his see. "He was a meek, grave, and quiet man," says Fuller, "much beloved of such as were subjected to his jurisdiction."^p He died in 1650.

For fifteen years the see remained vacant. In

[A.D. 1661, died the same year,] NICHOLAS MONK, Provost of Eton, was consecrated Bishop of Hereford. He was the brother of the great Duke of Albemarle. Bishop Monk never visited his diocese, but, dying at Westminster, was interred in the abbey church there.

[A.D. 1662—1691.] HERBERT CROFT, had been Dean of Hereford before the Rebellion. In his youth he had embraced Romanism, and had been received into the Order of Jesuits, but was reconverted by Bishop Morton of Durham. Bishop Croft is said to have been especially careful to promote none but the clergy of his own diocese to honourable positions within it.

[A.D. 1691—1701.] GILBERT IRONSIDE, translated from Bristol.

[A.D. 1701—1712.] HUMFREY HUMPHRIES, translated from Bangor. Wood declares him to have been "excellently versed in antiquities."

[A.D. 1713—1721.] PHILIP BISSE, translated from St. David's. Bishop Bisse expended much on the cathedral and on the

^p Worthies—Derbyshire.

- palace. In the former he erected a Grecian altar-screen, which has been happily removed during the late restoration.
- [A.D. 1721, trans. to Salisbury 1723.] BENJAMIN HOADLY, trans. from Bangor. See WINCHESTER CATHEDRAL, (to which see he was trans. from Salisbury,) Pt. II.; but it should be added that the passage there quoted from Hallam's Constitutional History is far too favourable to the character of Bishop Hoadly.
- [A.D. 1724—1746.] HENRY EGERTON, fifth son of the third Earl of Bridgewater.
- [A.D. 1746—1787.] JAMES BEAUCLERK, eighth son of the Duke of St. Alban's.
- [A.D. 1787—1788.] JOHN HARLEY, third son of the third Earl of Oxford.
- [A.D. 1788—1802.] JOHN BUTLER, translated from Oxford. Bishop Butler owed his elevation to his powers as a political pamphleteer. He was an effective assistant to Lord North in vindicating the American War.
- [A.D. 1803, trans. to Worcester 1808.] FFOLLIOTT HERBERT WALKER CORNEWALL, translated from Bristol.
- [A.D. 1808, trans. to St. Asaph 1815.] JOHN LUXMOORE, translated from Bristol.
- [A.D. 1815—1832.] GEORGE J. HUNTINGFORD, translated from Gloucester. Bishop Huntingford had been made Warden of Winchester College in 1789, and retained the wardenship until his death.
- [A.D. 1832—1837.] EDWARD GREY.
- [A.D. 1837, trans. to York 1847.] THOMAS MUSGRAVE.
- [A.D. 1848—1868.] RENN D. HAMPDEN.
- [A.D. 1868 —.] JAMES ATLAY.

APPENDIX.

THE few alterations which have been effected in Hereford Cathedral, since the year 1864, are described in the following notes :—

I.

(PART I., page 76.)

The tracery of the windows in Bishop Booth's porch has been carefully restored. The stone used for this purpose, from Lyde, near Hereford, is very hard and enduring.

II.

(PART I., pages 92, 93.)

The great North Window of the Transept has been filled with glass by HARDMAN, in memory of Archdeacon Lane Freer (died 1863), at a cost of 1400*l.*, contributed by the Freemasons of the county. The western half contains Scriptural illustrations of the Church Militant; the eastern, of the Church Triumphant.

In the Eastern Aisle two windows have been filled with glass: one by CLAYTON and BELL, in memory of Captain Kempson; another by WAILES, in memory of Captain Arkwright, lost on the Alps.

III.

PART I., page 101.)

In this Transept has been placed a very handsome Altar Tomb, designed by Sir GILBERT SCOTT, as a memorial of *Dean Dawes* (died 1867). The effigy, sculptured by NOBLE, is of pure white marble.

The remains of the fine old iron-work, which formerly enclosed the Denton Tomb, in the great South Transept (Part I. § 22), are preserved here.

One of the windows in this Transept is filled with glass of the 14th century, restored and releaded by WARRINGTON. The figures are those of St. Catherine, St. Michael, St. Gregory, and St. Thomas of Canterbury.

IV.

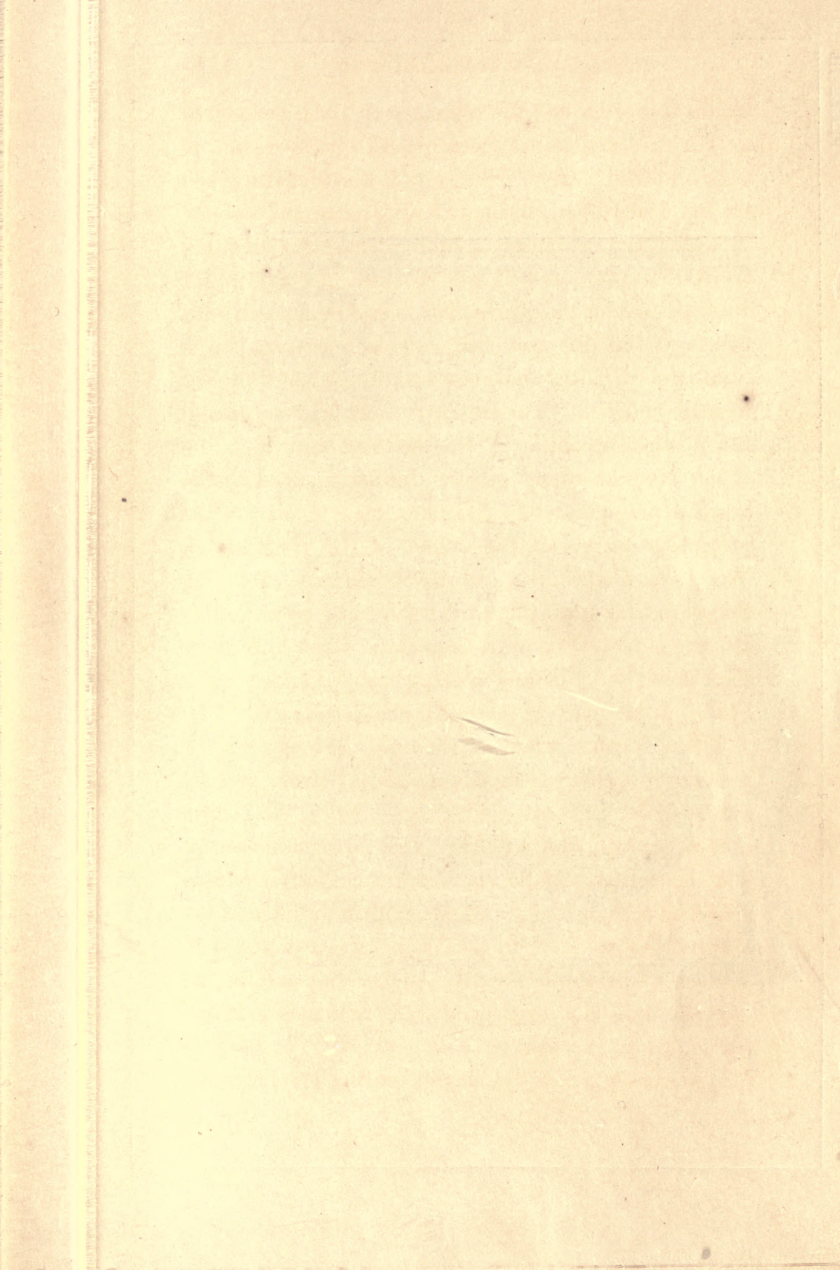
(PART I., page 105.)

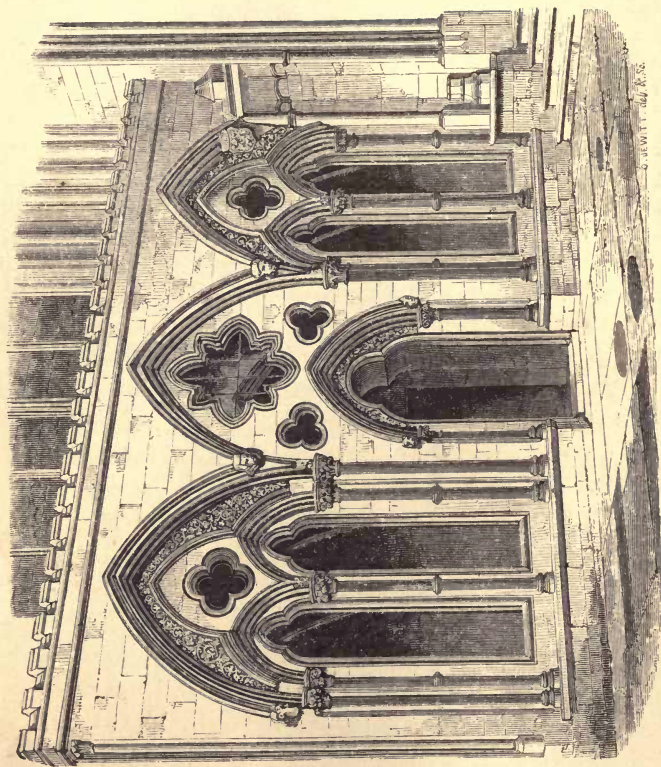
All the remaining windows in the Lady Chapel have been filled with stained glass by GIBBS, in memory of *Canon Morgan* (died 1861), and members of his family, many of whom were dignitaries of the Cathedral during the past century.

V.

(PART I., page 108.)

The Monumental stones of Bishop Humphries (died 1712), Bishop Croft (died 1691), and Dean Benson,—all of whom were buried in the Choir,—have been laid down in this Transept. Here also are interred the remains of Bishop Gilbert Ironside (died 1701), removed, together with his black marble tombstone, from the Church of St. Mary Somerset, in the City of London, on its demolition in 1867. This was effected by the zeal of the Reverend Francis Havergal, Minor Canon of the Cathedral.





THE RELIQUARY.

VI.

(PART I., page 109.)

Brass plates and figures have been attached to Bishop Mayhew's monument, replacing the ancient metal work. The cost has been defrayed by Magdalene College, Oxford.

The ancient stained glass in the window opposite this monument is of the 14th century, and has been restored by WARRINGTON. The figures are those of St. Mary Magdalene, St. Ethelbert, St. Augustine, and St. George.

VII.

(PART I., page 112.)

This famous Map is now protected by a sheet of plate-glass and doors of oak.

An admirable facsimile of the Map, in coloured lithography, and of the full size, was issued to subscribers in June, 1872. This is to be had either from the editor, the Rev. F. T. Havergal, the College, Hereford, or from Messrs. Stanford, Charing Cross. A quarto volume of letterpress, containing all that is known of the author, with explanations, and copies of the whole of the legends in the Map, is about (1874) to be added. Excellent photographs, of all sizes, have been taken by Messrs. Ladmore, Hereford.

VIII.

(PART I., page 117.)

In 1865 the bells were restored at a cost of about 300*l.*, and one bell was re-cast. All now are in good ringing order. The tenor is a heavy but very mellow-toned bell; the note pitch, C.

IX.

(PART I., page 119.)

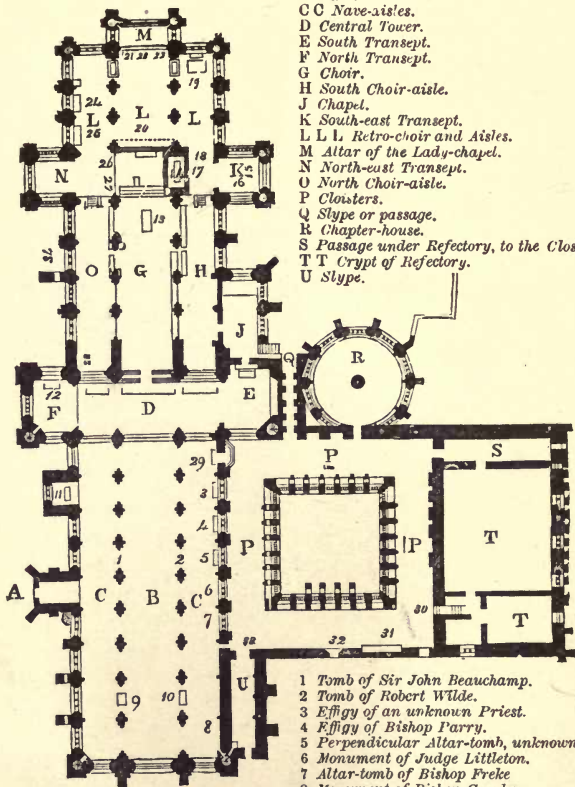
A considerable sum has been expended in domestic improvements within the Vicars' College. The Choir has been increased by a new body of "Assistant Vicars Choral." New statutes have come into operation; and the service in the Cathedral is especially noticeable from the fact that nearly all the members of the Choir belong either to Oxford or Cambridge,—being in Holy Orders or preparing to receive them.

A very handsome Pastoral Staff, carved from one of the pillars in the Episcopal Palace, was presented to the Bishop in 1872. The cost, 200*l.*, was raised by a general subscription.

A Litany Desk, carved in solid oak, was placed outside the Choir Screen in 1872; and in 1873 a superb Altar-cloth, worked at Bruges, was purchased by a subscription of about 150*l.*

REFERENCES.

- A North Porch.
- B Nave.
- CC Nave-aisles.
- D Central Tower.
- E South Transept.
- F North Transept.
- G Choir.
- H South Choir-aisle.
- J Chapel.
- K South-east Transept.
- L L L Retro-choir and Aisles.
- M Altar of the Lady-chapel.
- N North-east Transept.
- O North Choir-aisle.
- P Cloisters.
- Q Slype or passage.
- R Chapter-house.
- S Passage under Refectory, to the Close.
- T T Crypt of Refectory.
- U Slype.

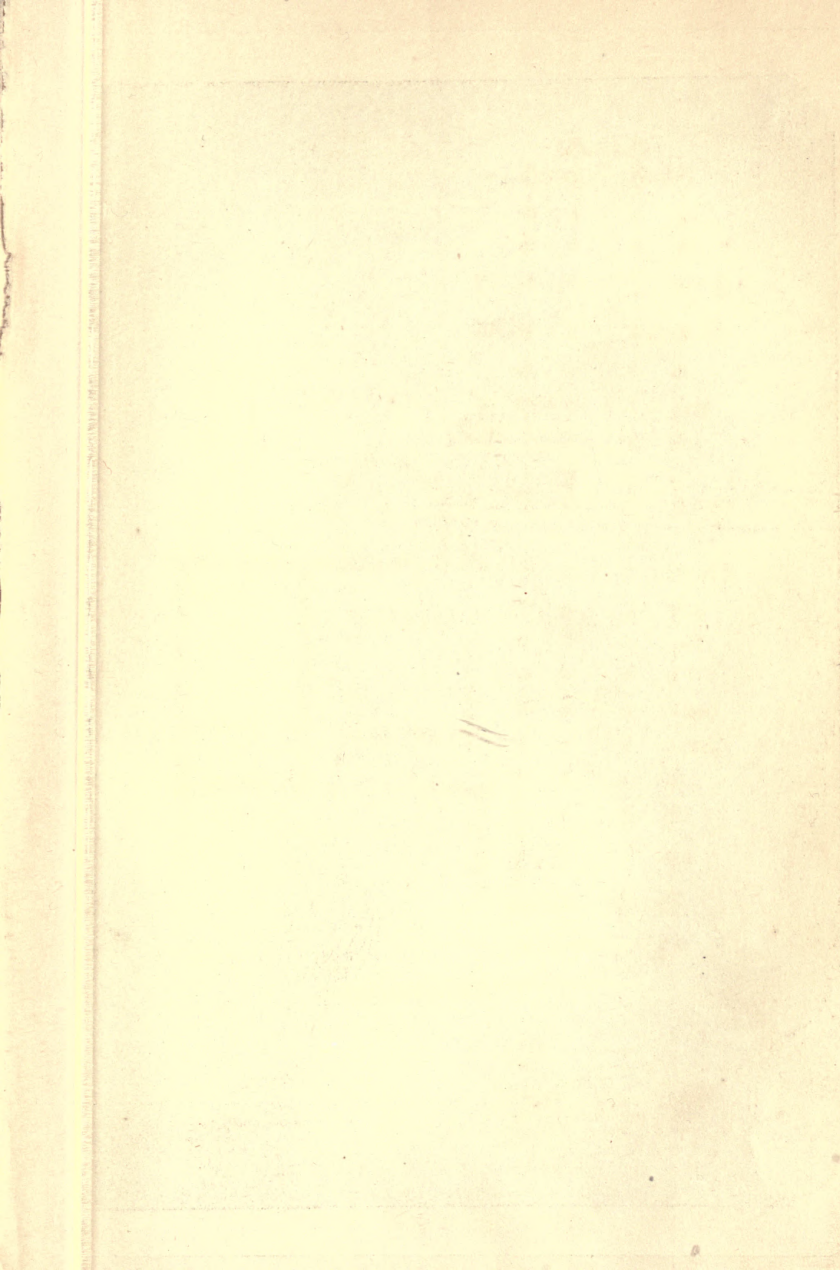


- 9 Monument of Bp. Thornborough.
- 10 Monument of Dean Fedes.
- 11 Monument of Bp. Pullingham.
- 12 Monument of Bp. Hough.
- 13 Tomb of King John.
- 14 Chantry of Prince Arthur.
- 15 Effigy of Sir William de Harcourt.
- 16 High Tomb of Sir Gryffyth Ryce.
- 17 Effigy of Bp. Giffard.
- 18 Effigy of Audela de Warren.
- 19 Effigy of an unknown Lady.
- 20 Effigy of Abbot Philip de Harford.
- 21 Effigy of Bp. William de Blois.

- 1 Tomb of Sir John Beauchamp.
- 2 Tomb of Robert Wilde.
- 3 Effigy of an unknown Priest.
- 4 Effigy of Bishop Parry.
- 5 Perpendicular Altar-tomb, unknown.
- 6 Monument of Judge Littleton.
- 7 Altar-tomb of Bishop Freke.
- 8 Monument of Bishop Gauden.
- 22 Effigy of Bp. Walter de Cantilupe.
- 23 Effigy of Bp. Brian (?).
- 24 Effigy of an unknown Lady.
- 25 Effigy of an unknown Knight.
- 26 Effigy of Bp. Cobham.
- 27 Effigy of Bp. Bransford.
- 28 Monument of Bp. Audoz.
- 29 Prior's Entrance to Cloisters.
- 30 Entrance to Refectory.
- 31 Lavatory.
- 32 Entrance to Dormitory.
- 33 Monks' Door to Cloisters.
- 34 Entrance to Crypt.

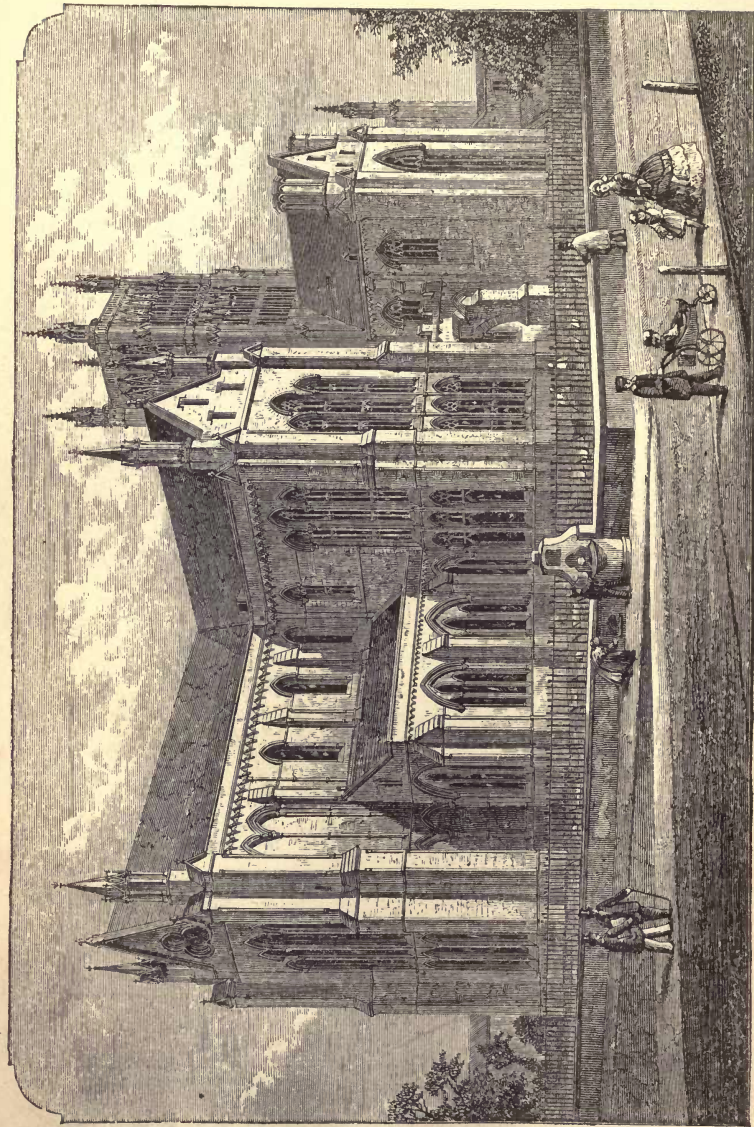
GROUND-PLAN, WORCESTER CATHEDRAL.

Scale, 100 ft to 1 in.



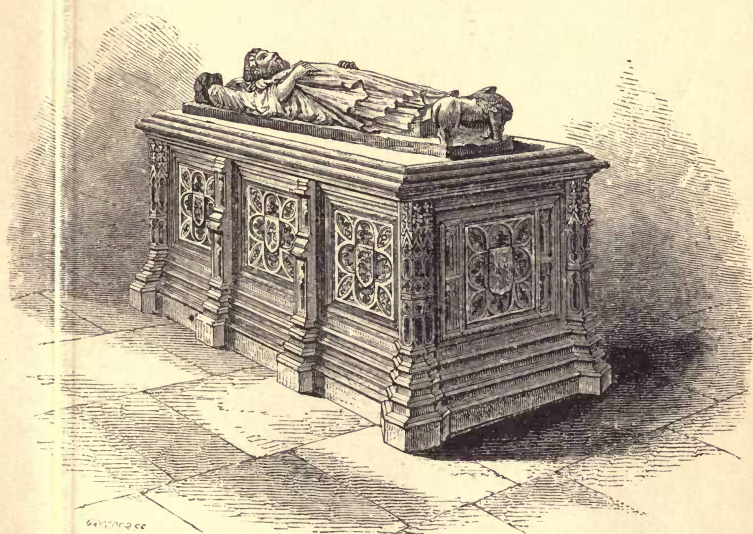
WORCESTER CATHEDRAL.

FRONTISPIECE.



GENERAL VIEW.

WORCESTER CATHEDRAL.



TOMB OF KING JOHN.

WORCESTER CATHEDRAL.

PART I.

History and Details.

I. THE chief authorities for the architectural history of Worcester Cathedral are—the Chronicle of Florence of Worcester, and the *Annales Ecclesiæ Wygorniensis*, compiled by a monk of Worcester at the beginning of the fourteenth century^a. From these it appears that in the year 1084 Bishop WULFSTAN “began the work of the Minster;” into which the monks entered four years afterwards; and in 1092 Wulfstan held

^a The Chronicle of Florence of Worcester ends with the year 1117, but has been carried on by an unknown Continuator as late as 1295. It has been printed by the English Historical Society. It is not so valuable for the architectural history of Worcester as the *Annales Ecclesiæ Wygorniensis*, which will be found in the first volume of Wharton’s *Anglia Sacra*.

Professor Willis’s most valuable and elaborate “Architectural History of Worcester Cathedral” will be found in the twentieth volume of the Journal of the Archæological Institute. In the “Gentleman’s Magazine” for October, 1862, is printed Mr. Bloxam’s paper on the “Sepulchral Remains and Monuments” in the cathedral. Great use has been made of both these papers, and especially of the latter, in preparing the following account. Professor Willis’s dates and conclusions have been adopted throughout. Some very interesting features of the building are pointed out, for the first time, in his “Architectural History.”

a synod in the crypt, which he had "built from the foundations, and by the mercy of God had dedicated^b." Wulfstan died in 1095. In 1113 the city of Worcester, with the cathedral church and the castle, were greatly injured by fire. In 1175 the "new tower"—probably the central tower of the cathedral—fell, as many other Norman towers had fallen; and in 1189 another great fire destroyed nearly the whole of Worcester. On this occasion the cathedral escaped; but in 1202, at Eastertide, it was burnt, (*igne conflagravit alieno*,) together with all the buildings and offices attached to it. During the whole of the year before, however, great miracles had been manifested at the tomb of St. Wulfstan, and many sick persons were said to be cured there daily. Accordingly, on St. Giles's Day, (Sept. 1,) 1202, Hubert Walter, Archbishop of Canterbury, came to Worcester with other bishops to enquire into the truth of the reported miracles. Certain monks of Worcester took his favourable judgment to Rome; and in the following year, 1203, St. Wulfstan was canonized by Pope Innocent III., who so far honoured the new English saint as to compose a prayer for his Office.

From this time offerings poured in daily at the tomb of St. Wulfstan; and it was no doubt with the wealth thus acquired by the monastery that the cathedral was restored. In 1207 King John visited Worcester; and

^b "Ego Wlstanus . . . decrevi synodum congregare in monasterio S. Mariæ, in cryptis, quas ego a fundamentis ædificavi, et per misericordiam Dei postea dedicavi."—*Anglia Sacra*, i. p. 542.

after praying at Wulfstan's tomb, gave three hundred marks for the repair of the cathedral. He was interred in the church in the year 1216, (see § ix.); and in 1218 the cathedral was dedicated "in honour of the Blessed Virgin and St. Peter, and of the holy confessors Oswald and Wulfstan." The young King, Henry III., was present, with a great company of bishops, abbots, and nobles; and after the dedication the body of St. Wulfstan was translated to its shrine near the high altar.

The cathedral, up to this period, had been a Norman and transition Norman building. In 1221, on St. Andrew's Day, during a great storm, the two "lesser towers" of Worcester fell. There is no evidence that the Norman nave terminated in western towers; and Professor Willis has suggested that these "lesser towers" may have flanked the Norman choir of Worcester, like those still remaining at Canterbury. Their fall may have injured the choir, and the ruin thus effected may have assisted the determination of the Bishop and Convent to expend the wealth which was still pouring in before the shrine of St. Wulfstan, in the erection of a more sumptuous church. At any rate, in 1224 the existing choir and Lady-chapel were begun; Bishop William of Blois laying the foundations of the new work of the east front; (*novum opus frontis*^c). In 1281

^c " *Caput*, the 'head' of the church, was exclusively applied to the altar end thereof. *Frons*, the 'front,' however, can be shewn by many examples to have been employed for *either end* of the building."—*Willis's Architectural History of Canterbury*,

the sacrist of the monastery received from the executors of Nicholas of Ely, Bishop of Winchester, a sum of sixty marks, the Bishop's legacy toward the "rebuilding of the tower,"—no doubt the central tower of the cathedral,—which was not, however, effected for nearly a century, (1374). In the meantime, the Norman nave was partly removed and rebuilt. Bishop Cobham vaulted the north aisle of the nave between 1317 and 1321; and in 1377 Bishop Wakefield vaulted the nave itself.

II. These dates will assist us in examining the existing cathedral. Of ST. WULFSTAN'S Church, begun as we have seen, in 1084, the crypt, which extends at present under the choir and aisles, is the only certain relic. But portions of Norman work, belonging, according to Willis, to the first three quarters of the twelfth century, remain in the nave, at the western end of the choir, and in the walls of the great transept. The two westernmost bays of the nave are transition Norman, and there is Norman work of the same period (the last quarter of the twelfth century) in the great transept.

The choir, retro-choir, and Lady-chapel, with the choir-aisles and the eastern transepts, are *Early English*, and were commenced in 1224. The nave, with the exception of the two western bays, is of later date, *Decorated*, (1317—1327,) on the north side; and *Decorated* with a strong tendency to Perpendicular (*circa* 1360?) on the south. The central tower is also *Decorated*,

p. 45, note. There can be no doubt, as Professor Willis himself pointed out at Worcester, that in this instance the east end, or front, is intended.

and was no doubt the tower for which the legacy of Bishop Nicholas of Winchester (1281) was intended. The cloisters are Perpendicular.

The *Early English* portion of the cathedral (the whole of the church east of the central tower) is by far the most interesting, and affords some very good examples of design and sculpture. On the whole, however, although the entire building deserves, and will repay, careful examination, it can hardly be said to rank among English churches of the first class. The Norman cathedral, which covered nearly the same ground as that which now exists, terminated eastward (as appears from the crypt, § xxii.) in a broad apse, with small apsidal chapels attached at the sides. The ground-plan of the existing building forms a double or patriarchal cross^d, with a square eastern end. The whole north front of the cathedral is seen at once as the Close is entered from the High-street; but although the length (450 ft.) and general mass are imposing, the view is hardly picturesque [*Frontispiece*]. The transepts do not project far enough to break the long line

^d The eastern transept, forming the second transverse limb of the cross, was an addition of the Early English builders. Such a transept, "equal in height to the central alley of the presbytery, is only to be found elsewhere in England in the late Norman of Canterbury (c. 1096), and York (c. 1160); and in the Early English of Lincoln (c. 1186), Salisbury (c. 1220), Beverley, and Rochester. On the Continent the only known examples of this feature are S. Benoit sur Loire (c. 1080), and Cluny (c. 1089), the former of which was doubtless the prototype of the English examples."—*Willis's Architectural History of Worcester Cathedral*.

satisfactorily, and the whole work of the exterior (including the central tower) is unusually plain. This view has, however, been greatly improved by the recent (1865) lowering of the ground on the north side of the church (including St. Michael's churchyard) to the depth of at least four feet. No good general point of view can be obtained on the south side of the cathedral.

Since the year 1857 very extensive works, amounting in fact to a rebuilding of much of the eastern portion of the church, have been carried on under the superintendence of Mr. A. E. Perkins, architect to the Dean and Chapter. These will be pointed out as we proceed. It may be said here, however, that besides the great desecration and injury which the building suffered from the troops of Essex in 1642, and again from Cromwell's soldiers after the battle of Worcester in 1651, it underwent much unfortunate "restoration" during the eighteenth century. Much of the work then done it was desirable to remove; and the condition of the stone in many parts of the cathedral was such as to render extensive repair absolutely necessary*. The

* On this subject it may be well to quote the remarks of Professor Willis:—

"In criticizing these repairs and restorations, it is necessary to recollect that the crumbling material of the cathedral had decayed to such an extent on the exterior as to destroy the whole of the decorative features; and that, in the interior, settlements of the piers and arches in the Early English work had attained so alarming a magnitude as to threaten the stability of the structure. Attempts had been made to mitigate

stone used by the Norman and Early English builders was from the Higley quarries, near Bridgenorth; these quarries are in the sandstone; as are those at Holt, which were used by the builders of the Perpendicular period. For the repairs and rebuilding (1857—1863) stone has been brought from Ombersley, near Droitwich.

III. The entrance in the west front of the cathedral is said to have been closed by Bishop WAKEFIELD, (1375—1395); who re-opened the original north entrance, which has been closed, and built the present *north porch*, through which we enter the cathedral. (See APPENDIX, note 1). The details of the original composition, which had been much mutilated by injudicious repairs, have been carefully restored under the directions of Mr. Perkins; and the lowering of the ground on this side of the cathedral has permitted the

these settlements by the introduction of walls and arches in 1712; but these, beside disfiguring and obstructing the interior, were themselves giving way, having served rather to change the direction of the settlements than to stop them.

“The outside of the cathedral had been also overloaded and disfigured by additional buttresses to prop up its falling walls. Most of these have been removed or repaired, and the walls themselves thoroughly and skilfully restored to soundness by renewing the whole of the exterior ashlar, and pointing the interior, resetting it when required. This process has necessarily destroyed all appearance of antiquity in the exterior of the choir and Lady-chapel; but it must be remembered that all the decorative features of the original had vanished long since, and given place to the mean and uninteresting botchings of the sixteenth and seventeenth centuries; and that we have now a reproduction of its original aspect, as far as that can be determined.”—*Archit. Hist. of Worcester Cathedral*, p. 125.

removal of a flight of steps, within the porch, which formerly descended to the level of the nave. The roof is groined.

IV. The *nave* (which has undergone, 1863—1865, a complete restoration, externally and internally), is of nine bays, from the west front to the central tower. It covers the same ground as the original Norman nave, portions of which remain—at the north-east angle of the north aisle, (a shaft and capital); on the west side of the outer face of the north door, (a shaft and capital); and in the centre of the second piers from the west, from both of which great Norman shafts project. There is also a series of Norman arched recesses in the south aisle^e. All these fragments are pure Norman, and belong to the first three quarters of the eleventh century. The two western bays are transition Norman, of the last quarter of the century, and remain in their original state.

The piers of the two western bays are recessed in three orders, and, together with the pointed arches that rest on them, have more Early English feeling than Norman. The capitals of the shafts are of plain Norman character. The *triforium* is very peculiar. A pointed arch (of which there are two in each bay) encloses three circular ones. Between and beyond these inner arches rise reeded shafts, from the capitals of which springs a zigzag moulding, repeating, in the

^e These relics of the Norman nave have been carefully pointed out by Professor Willis, *Arch. Hist. of Worcester Cathedral*, p. 93.

tympana, the forms of the circular arches. Below and above the zigzag are placed knots of curled leafage, giving a dotted appearance to the whole composition, which has neither the dignity of the earlier Norman nor the grace of the Decorated work east of it. The clerestory has three arches in each bay; the central arch round, with the zigzag moulding, and much higher than the pointed side arches. The window openings, at the back of the central arch, are filled with Perpendicular tracery. "In the pier arches and triforium arches a plain round molding is employed, which runs without a base up the pier, and continuously over the arch, forming an external order or frame to it. A similar molding in front of this runs by the side of a triple group of vaulting-shafts up to the clerestory string, but is there cut off by the later vaulting-shafts. . . . Continuous moldings are in Norman work usually confined to the inner arches of doors and to windows. But I have observed the molding just described, as framing a group of shafted pier arches, in several cases in the west of England—as at Gloucester, the north side aisle of the choir at Lichfield, and at Bredon Church, near Worcester—the latter evidently the work of the architect of the western compartments of the cathedral^f." The clustered vaulting-shafts terminate in capitals of transitional character, at the base of the clerestory. The vaulting itself is of the same apparent character (Perpendicular) as that eastward of these two bays; but Professor Willis has shewn that it must have been

^f Willis.

erected before (though perhaps not much before) the vaulting of the rest of the nave^c.

The west end of the nave was entirely altered by Bishop WAKEFIELD, (1375—1395). He closed the western entrance; but the pointed arch, with a circular arch on either side, which, until the late restoration, were seen on the wall below the window, dated only from the last century. Traces of Norman doors, however, were discovered by Mr. Perkins at the ends of the aisles and in the central wall; proving that Bishop Wakefield retained the original wall, and shewing us the extent of the Norman nave. The space above the arches was entirely filled by a large debased window, the glass in which was inserted in 1792. This window has been happily replaced (1865) by an Early Decorated window of eight lights, of the same architectural character as the Decorated work on the north side of the nave, and equally enriched. (It is the gift of the Hon. and Rev. John Fortescue, Canon of Worcester.) The portal below, with a pediment which rises into the window, is modern. (See APPENDIX, note 2).

Beyond the two western bays the nave is Decorated on the north side, and early Perpendicular on the south, and the main arches rise much higher. The two sides differ in the capitals and bases of their piers, in the capitals of the vaulting-shafts, in the clerestory arches, and in the ornamentation of the triforium. The north side, which is the earlier, is also the richer.

^c See Arch. Hist. of Worcester Cathedral, p. 112.

Leland asserts that Bishop COBHAM (1317—1327) vaulted the north aisle of the nave. This fixes the date of the Decorated work on the north side. The bases of the piers differ from those opposite, and the capitals of the shafts are enriched with excellent leafage, much undercut. This “runs continuously round the pier, being inflected around the shafts, so as to distinguish the groups without separating them, and with the richest effect.” At the angles of the exterior hood-mouldings are small heads of kings and bishops. The triforium has two pointed arches in each bay, each arch enclosing two smaller ones. The shafts which support these arches have capitals of leafage, and the tympana in the heads of the larger arches are filled with sculptured figures. These, before the late restoration, were so greatly decayed as to be quite undecipherable. They have been re-worked as carefully as possible, but in most instances the original subject was completely uncertain. The clerestory consists of three pointed arches, with leafage on the capitals of the shafts, and at the angles of the outer mouldings. The windows at the back are Perpendicular insertions. Professor Willis has been the first to point out that the triforium and clerestory of the two bays adjoining the transition Norman work on this side of the nave, differ from the rest, and are in fact Perpendicular, of the same character as the entire south side. “We may conclude, therefore, that the north side of the Norman nave was taken down first, and that when the portion in the Decorated style had been completed, a pause in the work or a change of

architects happened, and the triforium and clerestory of these bays were then completed in a different style^a."

The vaulting-shafts run upward between each bay in groups of three. The abacus from which the groining-ribs apparently spring, is partly a continuation of the stringcourse at the base of the clerestory, and is gracefully trefoiled.

The whole work on the north side of the nave is bolder and more effective than that on the *south*. We have no record of the construction of this side, but from its strong Perpendicular character it can hardly be earlier than 1360. The clustered pier-shafts have much smaller capitals of leafage than those opposite, and the leafage does not pass round continuously. The design of the triforium resembles that on the north side; but at the junction of the two smaller arches is a bracket, once no doubt the support of a figure which rose against the tympanum of the larger arch. All traces of these figures, however, had disappeared, and they have been replaced by modern sculpture, executed by BOULTON, under the direction of the architect. Small ancient figures remain at the sides and intersections of the larger arches.

The clerestory is formed by three triangular-headed arches, of which the centre arch, much higher and wider than the other two, follows nearly the lines of the groining rib. The window at the back of the passage is filled with tracery of Decorated character. The triangular form, which is by no means usual, is

^a Willis, p. 110.

that which prevails in the north transept of Hereford, (see the Handbook for that Cathedral,) built at the end of the thirteenth century for the reception of the shrine of St. Thomas Cantilupe.

The groined vaulting of the nave—the work of Bishop Wakefield in 1377—has ridge and intermediate ribs, with bosses of foliage at the intersections. The nave, which was covered with whitewash by the “restorers” of the last century, has been thoroughly cleaned; and the rich foliage of its capitals is now properly displayed. (For the colouring of the vaulting, and for the pavement, see APPENDIX, note 3).

On the north side of the nave, in the fourth bay from the east, is the high tomb, with effigies, of SIR JOHN BEAUCHAMP, of Holt, in Worcestershire, (died 1388,) and his wife. The effigies, which are in alabaster, have been terribly defaced. The knight's armour is a good example. The lady's head rests on a swan with expanded wings—the crest of the Beauchamps. The panels of the tomb itself are filled with shields of arms. Immediately opposite, on the south side of the nave, is the tomb, with effigies, of ROBERT WILDE (died 1608) and his wife. His body rests in this cathedral, but his immortal part—

“Fœlices rapuere animæ, heroesque beati,
Illud ad æternas, Elysiasque domos.”

The sides of the tomb, divided into compartments by sun-flowers rising from vases, and the scroll-work at the lower end, deserve notice.

On the south side of the nave, towards the west, is

the canopied tomb, with effigy, of RICHARD EEDES, Dean of Worcester, (died 1608). The Dean is represented with moustache and beard, skull-cap, ruff, and gown open in front, with hanging sleeves. Opposite, on the north side, is the tomb, with effigy, of Bishop THORNBOROUGH, died 1641,—the latest recumbent effigy of a bishop in the cathedral: he wears the rochet and chimere with full sleeves.

V. The two western bays of the *south aisle* of the nave are *transition Norman*, like the western bays of the nave. The vaulting is quadripartite. The rest of the aisle has late Decorated windows, filled with a kind of flowing tracery, high in the wall, on account of the cloister which runs outside; and into which there are two plainly-arched entrances—the prior's door in the bay nearest the transept, and the monks' door in the third bay from the west end. The vaulting of this part of the aisle is *lierne*.

The wall of this aisle is, however, that of the Norman nave, as is proved by a series of five Norman arched recesses, one opposite to each of the present pier-arches. "Two of these at the east end are filled up with monumental arches of the period of the present south architecture of the nave. This is enough to shew that the semicircular arches existed previously. . . . They were probably meant to receive the monumental arches of distinguished persons, in the same way as at Hereford¹."

The monuments in the south aisle are—in the second

¹ Willis, p. 94.

bay from the transept, the much mutilated effigy of an unknown ecclesiastic,—probably one of the priors of the monastery, represented as vested for the eucharistic office,—under a canopied recess. The date, according to Mr. Bloxam, is late in the fourteenth or early in the fifteenth century. In the third bay, within a Decorated recess, is the effigy of Bishop PARRY, (1610—1616.) “wearing the rochet and the chimere, the latter reaching a little below the knees;” in the fourth is a Perpendicular altar-tomb, with panelled front, of some unknown personage; in the fifth is the tomb of THOMAS LITTLETON, Judge of the Court of Common Pleas, died Aug. 23, 1481. The brass, which represented him in his robes as Judge, was destroyed in the civil wars of the seventeenth century. This is the celebrated Judge whose treatise on land tenures was commented on by Sir Edward Coke in the reign of James I., and has still, in Fuller’s words, an “authentic reputation.” Littleton was born at Frankley in Worcestershire, and was in great favour with both Henry VI. and Edward IV. The Lords Lyttelton, of Hagley, are descended from this family. In the sixth bay is an altar-tomb in a recess for Bishop FREKE, (1584—1591,) with inscriptions in Greek, Latin, and English. In the two last bays are mural monuments, both by BACON, for SIR HENRY ELLIS, Colonel of the 23rd Regt., (Welsh Fusileers,) who fell at Waterloo; and for RICHARD SOLLY, Esq., (died 1804); neither of which deserve much notice. In the westernmost bay has been placed the monument of Bishop GAUDEN,

(died 1662,) the probable author of the *Icon Basilike*. His effigy represents him with long hair, moustache, and beard, wearing the rochet and chimere. This monument was formerly against the wall on the north side of the choir, which has been removed. (See § VII.)

The two western bays of the *north aisle* are transition Norman, like those opposite; but the Decorated vaulting (plain quadripartite, with bosses) is carried throughout the aisle, and was the work of Bishop Cobham between 1317 and 1321. The rest of the aisle, including the windows, is Decorated. The west window contains some portions of ancient glass; but is chiefly filled with modern glass of the worst description. In the first bay counting from the west is a monument by WESTMACOTT for the EARL OF STRAFFORD, and the officers and men of the 29th (Worcestershire) Regiment, who fell in the Indian campaigns of 1845-6. Unlike most memorials of this class, it possesses a little religious character. In the second bay is a monument for the wife of GODFREY GOLDSBOROUGH, Bishop of Gloucester, (died 1613). In the third bay is a monument with small kneeling figures for the MOORE family, of Worcester; date 1613.

The north porch opens from the fifth bay. From the eighth a small Decorated chapel, called the *Jesus chapel*, is entered; which was opened to the nave, as it now is, about 1750, when a new and singularly hideous font was placed in it. The Decorated window on the north side has been filled with stained glass by WAILES, as a memorial for the wife of the Rev. CANON WOOD. The

cast window of the chapel has been closed. Against the walls are tablets for Bishop FLEETWOOD, (died 1683); for Bishop BLANDFORD, (died 1675); and for Bishop BULLINGHAM, (died 1576). The upper and lower portions only of the effigy appear, the intervening wall and inscription dividing them. (Similar monuments exist at Lichfield and elsewhere.) "The dress is not very clearly developed, but it certainly does not appear to have consisted of the episcopal robes. Perhaps he was one interested in the vestiarian controversy of 1564^j." This monument was removed from the choir wall. (See § VII.)

VI. The piers of the *central tower* are Decorated, with small capitals of leafage, of the same date and character as the south side of the nave. It is certain, however, that a core of Norman masonry remains within them, since Norman work is visible on the choir side of the eastern piers, (see § VII.,) in the roof of the triforium of the choir, and at the south corner of the east end of the north triforium of the nave. The vaulting resembles that of the nave. (See APPENDIX, note 4.)

The *great transept* has undergone much alteration. The walls, as high as the level of the clerestory, are Norman; and, as appeared when they were stripped of their plaster, are built of "uncoursed rubble work, roughly laid with wide joints of mortar^k." They may belong to the first Norman church; but after the fall of the great tower in 1175 many repairs and changes were made, to which the Nor-

^j M. H. Bloxam.

^k Willis.

man work now apparent evidently belongs. Further alterations were made in the thirteenth, and again (perhaps by Bishop WAKEFIELD, died 1395) in the latter part of the fourteenth century. The transept, like the rest of the church, is narrow (32 feet) in proportion to its height (66 feet), and projects only 28 feet beyond the aisle wall. Like the transept at Gloucester, it is without aisles. The circular staircase-turrets which project into the transept at the north-west and south-west angles are peculiar, and are far more decided features than those at Gloucester (see the Handbook for that Cathedral) in the same situations. These are Norman as high as the clerestory, where the change to Perpendicular is marked by a difference of masonry. The masonry of the Norman portion is unusually good, and should be noticed. The scraping of the walls of these towers "disclosed the fact that they are built of stones of two colours, the one a white or rather cream-coloured stone, the other a green stone. These are laid in bands at the lower part, not regularly; but above the doorway the courses are for a short distance alternately white and green in horizontal stripes, after the manner of the cathedrals of Pisa, Siena, and other Italian examples of the eleventh and twelfth centuries¹." The transition Norman work at the west end of the nave, and the chapter-house, also display this particoloured masonry.

In the *south transept*, the south end has three divi-

¹ Willis, p. 97. The white oolite was obtained from Bredon Hill at Bath; the green stone from Higley on the Severn.

sions. The lowest is plain, and shews the Norman wall. In the second are two transition Norman window-arches, now closed. The capitals of the side shafts are of Early English character, and the arches have a broad hollow zigzag moulding. In the uppermost division is a fine three-light lancet window, deeply splayed, and with a passage through the jambs. This has been filled with stained glass, which can hardly be called good, by ROGERS, from designs by PREEDY, as a memorial of QUEEN ADELAIDE. The subject is a tree of Jesse. On the east side of the transept the arch into the choir-aisle is Decorated; and in the adjoining bay a very fine Norman arch, long closed, opens to an eastern chapel. This archway was re-opened in 1862, and through it a very picturesque view is obtained of the chapel beyond. The bays on this side of the transept are divided by a group of transition Norman vaulting-shafts, which terminate at the level of the clerestory, and support later groining.

The east and west walls of this transept were altered in the Perpendicular period, in a manner which recalls the work in Gloucester Cathedral, although the screen of tracery with which the Norman walls have been overlaid is not so complete. On the east side this work begins in the triforium, the openings in which are formed by a series of narrow pierced panels, with transoms and foliated headings. As at Gloucester, the wall behind this screen-work is Norman, and in the course of restoration here the remains of the ancient triforium were discovered, (1863). They are of transitional

Norman character, much enriched. The clerestory above is entirely Perpendicular. A pierced parapet runs along at the base, and slender Perpendicular vaulting-shafts pass through both the triforium and clerestory stages. The west wall has been overlaid more completely with a Perpendicular screen-work, pierced for window openings in all three stages. There is also a Perpendicular clerestory window above the arch of the nave-aisle. Remains of two arches of the Norman triforium have been found on this side of the transept. They are plainer than those opposite, but may possibly be of the same date. The vaulting of the transept is a plain lierne. Under the eastern arch a low Norman door, newly opened, leads into the *crypt* (§ xxii.)

On the south side of this transept is a monument designed by ADAMS, and executed by NOLLEKENS, for Bishop JOHNSON, (1759—1774). The bust is fine. There are also a memorial of Bishop HURD, (1781—1808), and a tablet for Dean Hook, (died 1828), brother of the more celebrated Theodore Hook.

In the east wall of the *north transept* a Norman arch has been discovered during the late restorations, occupying the same position as that in the transept opposite, and of the same date. It now remains open, to the thickness of the outer wall. The vaulting-shafts here are Early English, banded, with capitals of Early English foliage. On the north side was a modern Perpendicular window, which has been removed, and replaced by a new window of early Decorated character, the glass in which, with full-length figures of the

Apostles, is by LAVERS and BARRAUD. The east and west walls have been overlaid with Perpendicular work in the same manner as the opposite transept. The triforium panelling on the east side, which has been built up, has been re-opened and restored. The screen-work on the west wall is only pierced for a window in the clerestory stage.

In this transept are monuments for—(north wall), Bishop STILLINGFLEET, (1689—1699,) “*jam tibi, quicumque hæc leges, nisi et Europæ et literati orbis hospes es, ipse per se notus;*” and (east wall), Bishop HOUGH, (1717—1743,) by ROUBILIAC. The Bishop is rising from the sepulchre. Religion lifts a fringed cloth from the bas-relief. The inscription gives due praise to the “unbounded charity, the courteous affability, and the engaging condescension” of the Bishop,—the “ever-memorable President of Magdalen College, Oxford, who providentially for this nation opposed the rage of Popish superstition and tyranny.” The small bas-relief below the effigy represents the President’s expulsion from Magdalen.

VII. A flight of steps, rendered necessary by the elevation of the crypt, which extends eastward from this point, ascends to the *choir-screen*, between the two eastern piers of the tower. (For this, and for the refitting and decoration of the choir, since 1865, see APPENDIX, note 5.)

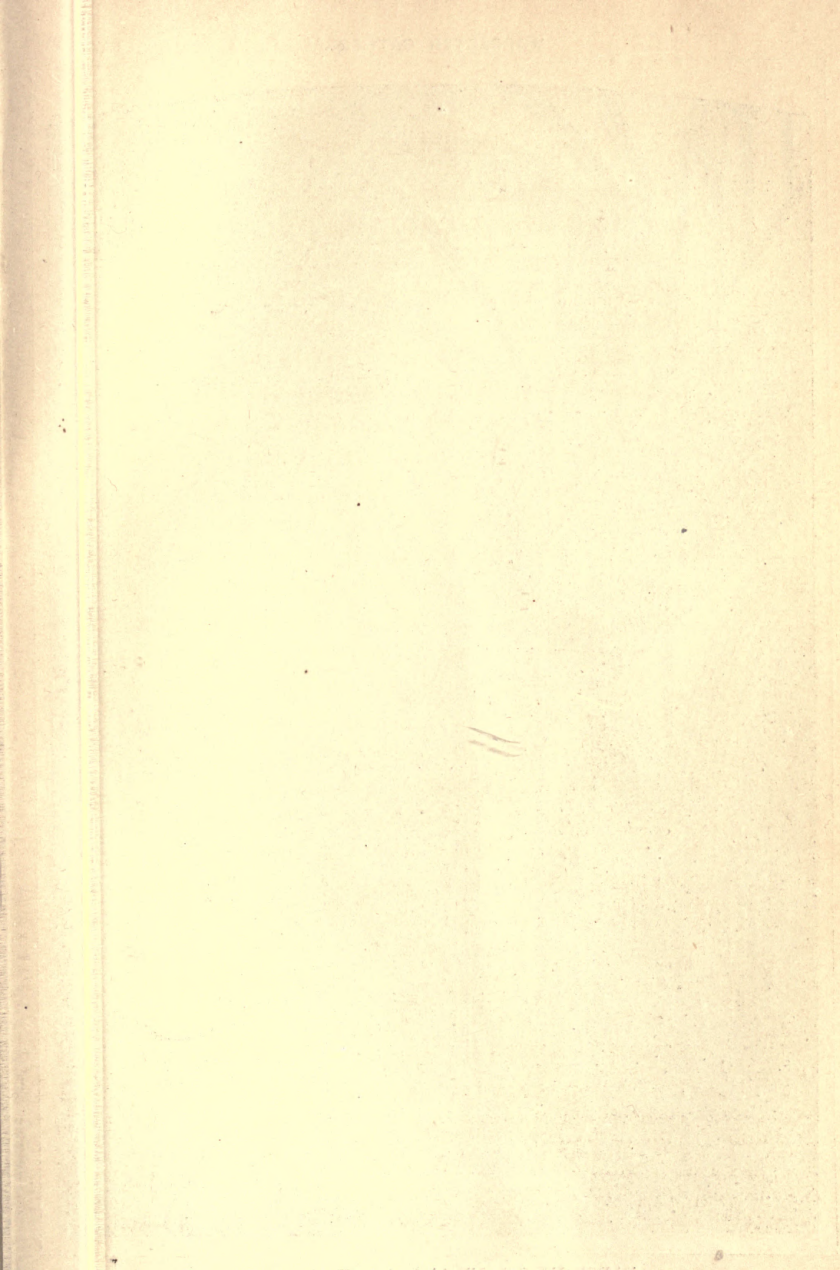
Passing beyond the screen, we enter the most interesting portion of the cathedral. The whole building, east of the tower, is far richer and better in detail

than any part of the nave. The convent, in all probability, was receiving larger sums from the pilgrims to the shrine of St. Wulfstan during the thirteenth century, when the choir and the parts connected with it were built, than during the fourteenth, when the nave was erected. By that time the neighbouring churches of Hereford and Gloucester had each their great shrine^m, which must have attracted much of the wealth that would otherwise have found its way into the treasury of Worcester.

Bishop William of Blois is recorded as having "begun the new work of the front" in the year 1224. The plan of the new building involved a great extension of the cathedral eastward. Beyond the site of the crypt, the work was carried "to a length equal to double that of the Norman presbytery, (exclusive of the probable Lady-chapel of the latter,) and so adjusted as to place the central tower of the church exactly midway between the east and west extremities of the entire buildingⁿ." Eastern transepts were also adopted. Professor Willis has been the first to shew the order in which, in all probability, this new work was erected. This is indicated by a difference in the moulding of the vaulting-ribs. "The transverse vault-ribs of the side aisles and centre of the work between the great tower and the small transepts (namely, the present choir) have a hollow mold in their soffits; and this is also the case

^m That of St. Thomas de Cantilupe at Hereford—translated 1287; and of King Edward II. at Gloucester, *circa* 1330.

ⁿ Willis, p. 100.





PART OF CHOIR AND LADY-CHAPEL.

(BEFORE THE RESTORATION OF 1873.)

in those pier-arches of the work which have the dog-tooth. But the transverse vault-ribs throughout the remainder of this work, namely, the eastern transepts and Lady-chapel, have a projecting rib in their soffit, corresponding to the mouldings of their pier-arches.” “The ribbed soffit, in fact, is confined to the portion of Early English work which is founded upon the open ground of the cemetery, and was capable of being erected complete, without disturbing any more of the existing Norman presbytery than the circumscribing aisle and radiating chapels. The hollow soffit, on the contrary, is used throughout the part of the Early English work, which is based upon the walls of that portion of the crypt which was allowed to remain. I conclude, therefore, that the ribbed soffit-work was begun in 1224, and carried on without disabling the Norman presbytery and the high altar; so that the services of the Church continued in their original place, until the completion of this first portion of the work made it necessary to pull down the Norman presbytery, and erect the hollow soffit-work in its room, by which the Early English structure was connected with the tower.”

The *choir*, [Plate I.,] like all the cathedral eastward of the tower, was restored under the direction of the late Mr. Perkins, (died 1873), architect to the Dean and Chapter. In 1866 a design was supplied by Sir G. G. SCOTT, for the re-fitting and proper decoration of the choir. This has been carried out. (See APPENDIX, note 5.)

• Willis, p. 102.

• Id. 103.

The choir consists of five bays, the easternmost of which, in a line with the eastern transepts, is considerably wider than the others. The destruction of the Norman choir was not complete; a portion of its walls was allowed to remain; and in the present triforium, which extends over the aisles, Norman buttresses exist, of the same character as those in the triforium of the two western bays of the nave. Except at the southern surface of the north wall of the choir, however, where it joins the tower, whatever Norman masonry remained was entirely hidden by the rich Early English work of the new choir. This has been compared to the Early English of Salisbury Cathedral, begun in 1220, with which, no doubt, there is a certain general resemblance. On the other hand, Lincoln Cathedral—probably the first great Early English church built in England—was far advanced at the death of St. Hugh in 1200; and there are some peculiarities at Worcester—especially the ornamentation of the tympana in the triforium arches, and the sculpture in the spandrels of the wall-arcades—which strongly recall Lincoln. At any rate, Worcester Cathedral was one of the earliest churches in England built in the new style, which, there is much reason for believing, was invented by St. Hugh's architect at Lincoln.

The design first seen in the transition Norman portion of each bay of the nave—one arch below, two in the triforium, and three in the clerestory, (see § iv.)—was followed in this Early English work, as it was in all the

later portions of the cathedral. The octangular piers of the choir have large shafts of Purbeck marble, alternating with white stone; the Purbeck shafts ringed half way up. The shafts have foliated capitals; and the dog-tooth ornament is used (as at Salisbury) in the mouldings of the main arches. The triforium in each bay consists of two large arches, each enclosing two smaller, divided by a slender shaft, with a plain capital of Purbeck. The groups of shafts between and at the sides of the larger arches have capitals of leafage worked in oolite, with Purbeck above. In the spandrils or tympana above the small central shafts are sculptured figures. At the back of the outer triforium arches is a wall, covered by an arcade with semi-detached shafts, so arranged that the crowns of the arches are nearly on a level with the capitals of the shafts in the main arcade. A very rich and intricate effect is thus produced, which may be compared with that of the double arcades in the choir-aisles of Lincoln Cathedral,—in all probability part of St. Hugh's work. The triforium passage itself, which extends over the aisles, is shut out, by this arcaded wall, from the choir, which was no doubt rendered much warmer by this arrangement. The clerestory has in each bay three sharply-pointed arches; that in the centre being much higher than the two others, with slender shafts and capitals of Purbeck marble. The windows at the back, which had been filled with mean Perpendicular tracery, have been restored to their original Early English condition. A single vaulting-shaft of Purbeck rests on a corbelled

head at the intersection of the main arches, and terminates in a capital of leafage at the base of the triforium. A second shaft rises through the triforium stage, and terminates in a small capital at the base of the clerestory. The vaulting itself is quadripartite, with carved bosses.

The restoration of the choir, under Mr. Perkins, was begun in 1859. Much of the stone-work was in so ruinous a condition that it was necessary to replace it with new; but although the building has thus lost something of its interest in the eyes of archæologists, it should here be said that the repairs have been made with good judgment, and that no unnecessary destruction of ancient work has taken place. Wherever it was possible the old stone-work has been carefully cleaned, and is otherwise untouched. This is the case with nearly all the leafage of the capitals, which is unusually good and varied. The greater part of the figures in the tympana of the triforium arches, however, were unfortunately sculptured in the local stone, and had crumbled away so completely, partly from the effects of time and partly perhaps before the matchlocks of Cromwell's troopers, that their subjects were hardly to be deciphered. They have been restored, in accordance, as far as could be ascertained, with the original design, by Boulton of Worcester, under the direction of Mr. Perkins.

VIII. Evidences remain in the choir of earlier alterations and additions. The piers adjoining the north-east transept had been thrown greatly out of the per-

pendicular by the thrust of the arches. These piers have now been reconstructed with the old materials in a sound manner; and a wall pierced with quatre-foils, which had been built for their support, between the two easternmost piers on the north side, has been removed. (This wall, and the old stall-work are shown in Plate I., engraved before the last alterations.) The second pier from the choir-screen, on the same side, also appears to have shewn signs of weakness, and had been re-cased and enlarged in Jacobean Gothic, with a curious base of masonry in the shape of a tulip.

The *stone pulpit*, on the north side of the choir, was removed from the west end of the nave about the middle of last century. It is late Perpendicular work, with the emblems of the Evangelists placed on truncated shafts in the panels. (For the stalls, the reredos, and decoration of the vaulting, and of King John's monument, see APPENDIX, note 5.)

The general effect of the restored choir, rich and graceful as it is, is not altogether satisfactory; owing, in part, to the manner in which it is laid open to the aisles. A comparison with the arrangement in the choir of Exeter Cathedral, where the new stall-work leaves the aisles nearly as free for congregational purposes, will show the great superiority of the latter.

In December, 1861, a leaden coffin, moulded to the shape of a body, which had been enclosed in an outer coffin of wood, was discovered beneath the flooring at the east end of the choir. It no doubt contained the

embalmed body of WILLIAM, fourth MARQUIS and second DUKE of HAMILTON, who was mortally wounded at the battle of Worcester in 1651, and was interred here,—since his body was not allowed to be conveyed to Scotland.

IX. The monuments of especial interest in the choir, are the tomb with effigy of King John and the chantry of Prince Arthur.

The tomb of KING JOHN [*Title-page*] stands in the centre of the second bay from the east, immediately before the step ascending to the sanctuary. In 1797 a coffin with the remains of the King, was found below the pavement. It is expressly said that King John was buried between the shrines of SS. Oswald and Wulfstan, (see Pt. II. for short notices of both saints,) and that a prophecy of Merlin (who is constantly mentioned by the chroniclers of this period) was thereby fulfilled:—"Et inter sanctos collocabitur." The King was buried, it must be remembered, in the Norman presbytery, the apse of which terminated nearly in a line with the third piers (counting from the east) of the existing choir. On the reconstruction of the choir and presbytery by the Early English builders, the altar was removed to nearly its present position, and the King's coffin and tomb were also carried eastward, so as to occupy the same position with respect to the high altar and the shrines as they had done in the Norman Church. In both the Norman and the Early English presbyteries the shrines of the two saints "were deposited in front of the high altar, in

the same manner as St. Dunstan and St. Elfege in the cathedral of Canterbury^q." In either case the King might be said to have been laid "between" them. King John died at Newark, October 19, 1216, commending his body and soul to God, and to St. Wulfstan, the last great English saint who had been canonized. His body, arrayed in royal apparel, was accordingly conveyed to Worcester, where it was interred by the Bishop, Silvester of Evesham^r.

The high tomb on which the King's effigy rests is a work of the sixteenth century, and was probably constructed when Prince Arthur's chantry was erected^s. "The sides of the tomb are divided into three square compartments by panelled buttresses; each compartment contains a shield, bearing the royal arms, within a quatrefoil richly cusped; the spandrels are also foliated and cusped. Though of no unusual design it has

^q Willis.

^r "Et his ita gestis, sciscitatus est ab eo Abbas de Croestuna si ipsum mori contingeret, ubi vellet eligere sepulturam. Cui Rex respondens, dixit, Deo et Sancto Wlstan corpus et animam meam commendo. Qui postea in nocte quæ diem sancti Lucæ Evangelistæ proxime sequuta est, ex hac vita migravit. Cujus corpus regio schemate ornatum ad Wigorniam delatum est; et in ecclesia Cathedrali ab Episcopo loci honorifice tumulatum." —*Matt. Paris*, p. 288.

^s Leland (Itin.) thus notices the tomb:—"In presbyterio, Johannes Rex, cujus sepulchrum Alchirch, sacrista, nuper renovavit." The time at which Alchirch was sacristan has not been ascertained, but it cannot have been long before Leland's visit.

a rich effect, and the base mouldings are numerous[†].” On this tomb rests the effigy of King John, the earliest effigy of an English monarch remaining in this country. It was no doubt originally the cover of the stone coffin in which the King’s remains were discovered in 1797. The effigy was evidently sculptured soon after the interment of the King; and represents him in the regal habiliments. “First, the tunic, yellow, or of cloth of gold, reaching nearly to the ancles, with close-fitting sleeves, little of which is apparent. Over the tunic is worn the dalmatic, or outer robe, of a crimson colour, with wide sleeves, edged with a gold and jewelled border: this is girt about the waist by a girdle, and buckled in front; the pendent end of the girdle, which is jewelled, falling down to the skirt of the dalmatic. At the back is worn the mantle; but little of this is visible. On the feet are sandals, to the heels of which are affixed spurs. On the hands are gloves, jewelled at the back; the right hand has held a sceptre, the lower portion of which only is left; the left hand grasps the hilt of the sword. On the head is worn the crown; the face has both the moustache and beard, and the hair is long. On either side of the head is the figure of a bishop holding a thurible or censer, perhaps intended to represent St. Oswald and St. Wulfstan. Roger de Hoveden, in his *Annals*, treating of the coronation of Richard I.,

[†] M. H. Bloxam, “On the Sepulchral Remains and Monuments in Worcester Cathedral,” read before the Archæological Institute at Worcester, in 1862. (*Gent. Mag.*, Oct., 1832.)

enumerates the regal vestments, and how worn, and his description may be applied to this effigy. In the crown, in the mitres of the bishops, and on different portions of the robes appear cavities for stones, paste, or glass, imitative of jewels. The feet of the effigy rest against a lion, in whose jaws the point of the sword is inserted ^a."

The coffin in which the King's remains were discovered in 1797 (at the beginning of some repairs in the cathedral) was found at the bottom of the tomb, level with the pavement. It was cut out of Higley stone, and only covered with two elm boards. "Part of the royal apparel was firm in texture, but the colour was gone; part of the sword and leather sheath were lying on the left side of the body, but much mouldered; the boots on the feet were more perfect; part of one of the robes appeared to have been embroidered: the head was covered with a close-fitting scull-cap, which appeared to have been buckled under the chin. A quantity of a sort of white paste, which lay in lumps, was, I think, the salt of which Matthew Paris speaks, used for preserving the body for a time. The tomb was shortly after closed. It is hardly to be doubted that the body of the King had been arrayed in the same apparel as that exhibited on his effigy ^x."

X. PRINCE ARTHUR, the eldest son of Henry VII., born at Winchester in 1486, died at Ludlow Castle April 2, 1502, and was brought to this cathedral for interment. His chantry fills the whole bay on the south

^a B'oxam.

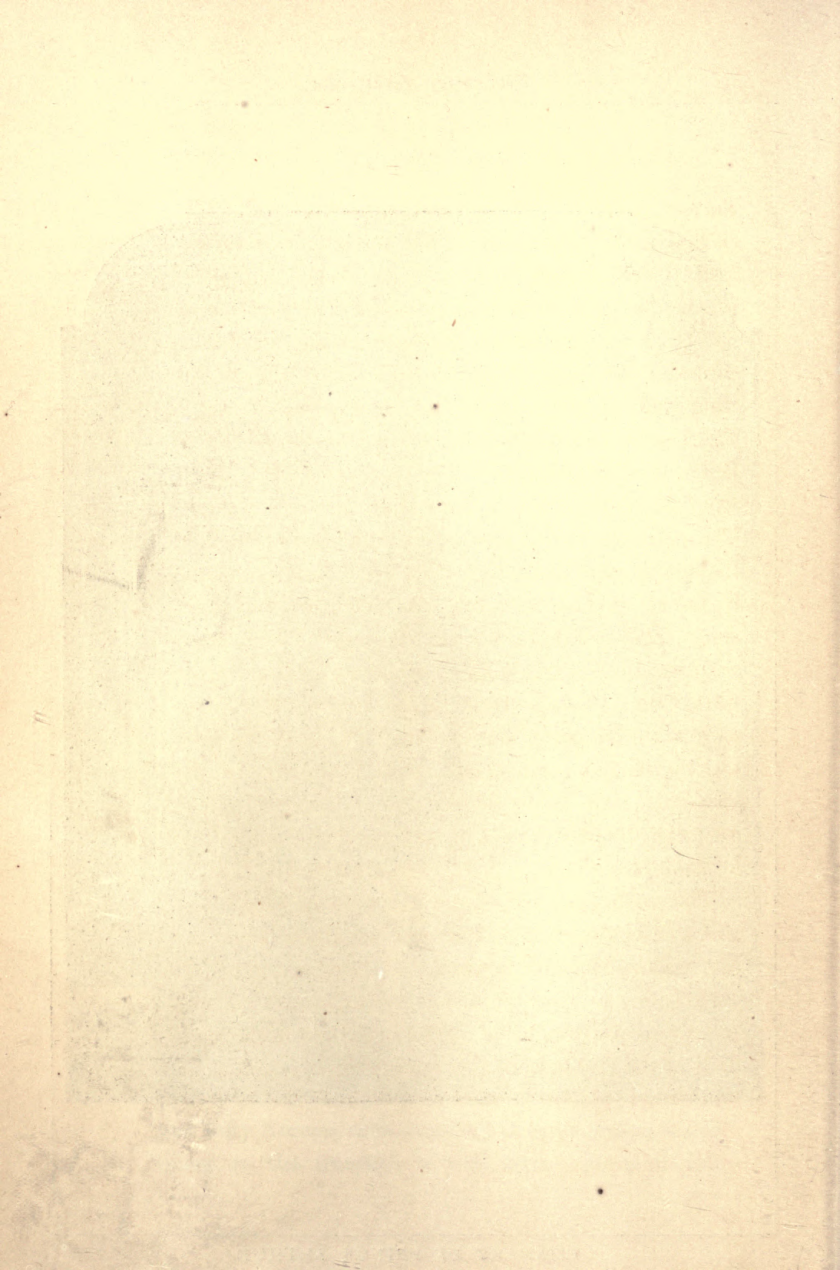
^x Id.

side of the altar, and is a very rich example of late and elaborate Gothic. [Plate II.] The sides are formed of open and closed panel-work, enriched with figures and heraldic devices, among which occur the rose, fetterlock, and portcullis. The small figures, however, are rudely executed, and have been greatly injured. Within, the chantry has a flat groined roof, with curious flying supports. In the central panel are the arms of the Prince, with stags as supporters. At the west end is a small seated figure of Henry VII. The east wall is covered by a rich mass of tabernacle-work, with niches. In the central niche is a small figure of the Saviour on the Cross, with censing angels at the head. On either side are figures of saints, one of which is apparently St. George. The whole has been terribly shattered, but the details deserve attention. In the centre of the chantry is the high tomb of the Prince, with shields and armorial bearings in the side panels. There is no effigy.

XI. Passing out of the choir we ascend from the transept into the *south choir-ais'e* by a flight of five steps, rendered necessary by the crypt below. The aisle is of the same date and character as the choir, and an Early English chapel, which has been restored in the same manner as the choir, opens from the two westernmost bays. (See APPENDIX, note 6.) The view into this chapel from the south transept has already (§ VI.) been noticed. From within the chapel the fine and lofty Norman arch, receding in three orders, which opens to the transept, is well seen. It is of late



CHANTRY OF PRINCE ARTHUR.



Norman character. A doorway in the south wall, close to this arch, now opens to the apartments formerly used as treasuries, over the narrow 'slype' or passage between the great south transept and the chapter-house.

XII. A descent of five steps, indicating the termination of the crypt, which extends only beneath the choir and its aisles, leads into the *south-east transept*. The bay on the north side is filled by the screen of Prince Arthur's Chapel. The transept itself is Early English, of the same general character as the choir. The northern bay is precisely similar to the choir in the arrangement and design of its lower arches (opening to the aisles east and west), the triforium, and clerestory. The southern bay has its three sides pierced with two tiers of triple lancet windows set back in the wall, with a passage through the jambs. The inner arches are supported by clustered shafts of Purbeck marble, ringed. An arcade, with sculptures in the spandrels, runs below the windows. The vaulting is quadripartite, with bosses of leafage, of unusual beauty, at the intersections. (See APPENDIX, note 6.)

The south, east, and west walls, with the windows of this transept, were in so ruinous a condition before the late restoration, that it was found necessary to take it entirely down. Every stone was marked, and it has been rebuilt precisely as before. The sculptures in the spandrels of the arcade were also much shattered, and those on the east side are in effect modern works by Boulton of Worcester. They are, however, direct reproductions of the old ones, as far as they could be deciphered. It

has been suggested, and apparently with truth, although the arrangement is by no means clear, that the entire series was intended to represent the life present, and that to come. Beginning at the north-west angle, the subjects are—A bishop giving his benediction; knights fighting with lions, (the world and its temptations); a centaur; St. Michael weighing souls; demons torturing souls over flames, (purgatory); the mouth of hell—demons drawing in souls. North side—Two figures carrying a body, (the burial of Adam?); the expulsion from Paradise; an angel dismissing souls to punishment(?). (From this point the figures look in the opposite direction.) The Resurrection; the dead breaking their coffin-lids; an angel sounding a trumpet; an angel bearing the cross; the Saviour in judgment. East side—An angel with a trumpet; a seraph; an angel with a harp; the coronation of the Virgin(?); St. Gabriel with a lily; St. Michael with the dragon; an angel bearing a crown.

The sculptures may be compared, for both design and execution, with those on the west front of Wells Cathedral, which are nearly of the same date. The imagery used here is not of so refined or dignified an order as that at Wells, but the whole work deserves careful attention.

There is a piscina in the south wall, and aumbries remain in the walls east and west.

XIII. Against the south wall of this transept, and connected with the arcade in a remarkable manner, is

the effigy of a knight, on a raised tomb of comparatively recent date. The effigy is that of a knight of the HARCOURT family, and belongs to the early part of the fourteenth century. The armour is of ringed mail, with the exception of the poleyns at the knees, which are of plate. The shield has the arms of Harcourt—Gules, two bars or. The small brass plate below, with the inscription “Ici gist sur Guilliamme de Harcourt,” is not coeval with the effigy, which is slightly raised on the left side.

In the centre of the transept is a high tomb, of good character, from which the brasses had been removed, for SIR GRYFFYTH RYCE, (died 1523). The ancient inscription remains; and brasses by HARDMAN have taken the places of the originals.

Inclosed within the screen-work of Prince Arthur's chantry are two high tombs, with effigies, which deserve especial attention. They are both apparently of the same date, (early in the fourteenth century,) and have been assigned, the westernmost to Bishop GIFFARD, (died 1302,) and the eastern to AUDELA, wife of JOHN DE WARREN. The fronts of the tombs, which are of Purbeck, have quatrefoiled compartments, in which are sculptures, now much mutilated. Bishop GIFFARD's effigy “represents the chin close shaven. The mitre is ornamented with quatrefoiled and other concavities, in which stones, glass, or paste have been set, to represent jewels.” The square apparel of the amice in front of the breast, the collar, and the episcopal boots, seem also to have been set with stones.

“The folds of the chasuble are well and tastefully arranged.”

The effigy of AUDELA DE WARREN, “which is beautifully executed, represents her in the veiled head-dress, and the wimple or gorget, . . . the latter perhaps a sign of widowhood, leaving but a small portion of the face visible. The veil is very tastefully disposed. . . . Over the gown is worn a mantle, on the left side of which is a lozenge-shaped fermail, to fasten the mantle in front, in a somewhat unusual fashion. The left arm is gone; the right arm reclines on the breast, and in the hand is held a string of prayer-beads, or, as they were anciently called, a pair of paternosters, with larger ones at intervals; an early and singular instance of their being thus represented, the beads being gracefully disposed, and not hanging down formally. The feet rest against a whelp. The admirable manner in which this effigy is treated is worthy of all praise. The mantle and gown were formerly covered with painted shields, representing the arms of Warren, Checky, argent and sable, and those of Blanchminster, Argent, fretty gules.” Audela was the daughter and heiress of Griffin de Blanchminster.

XIV. Immediately beyond the transept a good general view occurs of the *retro-choir* and Lady-chapel. The aisles extend to the end of the retro-choir, which is three bays in depth. The Lady-chapel forms an additional eastern bay. All this part of the cathedral is of

✓ M. H. Bloxam.

• Id., *Gent. Mag.*, Oct., 1862.

the same general design as the choir; but, as a result of the lower level, the main arches are loftier than those of the choir, and a much finer effect is consequently produced. Together with the eastern transepts, this part of the church was, as has been already shewn, constructed before the western end of the choir; and besides the difference of mouldings, it is distinguished by the rich wall-arcade which runs round below the windows. Bishop GIFFARD (1268—1302) is said to have ornamented the columns "of the east part of the church" with brass rings, (which still remain, occupying the usual place of stone bands in Early English shafts,) but the main work was probably completed long before his accession. The brass rings occur on the intermediate piers throughout choir, presbytery, and Lady-chapel. Similar rings occur in Westminster Abbey, (in that portion of the nave which contains the choir stalls,) where they are probably of the same date as those at Worcester. Professor Willis has shewn that the shafts in this cathedral were originally fixed to the piers by iron cramps, such as may still be seen in the church at Pershore; and that the brass rings were additions for covering the joint^a.

The dog-tooth moulding does not occur in the arches of the retro-choir, and there are some slight differences between the foliage of the capitals in this part of the cathedral and of those in the choir. The restoration has included this part of the church, and the sculptures in the spandrels of the triforium (which were little more

^a Willis, p. 106.

than shapeless masses of stone) have been restored by Boulton, under the direction of the architect.

The windows in the aisles are triple lancets, at the back of inner arches, supported by slender shafts of Purbeck marble. The dilapidated Perpendicular tracery with which the lights were filled has been removed, leaving the windows in their original state. Under the windows runs a wall-arcade resembling that already described in the transept, with trefoiled arches, and sculptures in the spandrels. Many of these have been restored, but all deserve careful notice. The subjects are—masses of foliage; knights fighting with monsters; mystic animals, such as the basilisk and cockatrice, and others described in early bestiaries. In the north aisle is a bishop offering a church, and in the south the Crucifixion. Nothing like a definite arrangement can be traced throughout the series. The vaulting of both aisles is quadripartite, with small bosses.

The east window of the north aisle has been filled with very good stained glass by HARDMAN, in memory of the late Hon. and Rev. Canon Cocks. That in the south aisle is a memorial of the Rev. ALLEN WHEELER, B.D.

The *eastern bay*, in which stood the altar of the Lady-chapel, was disfigured by a large debased window, inserted early in the present century; and was, before the restorations, in a dangerous condition. It was found necessary to rebuild the east wall entirely; and two tiers of lancet lights, five in each tier, have been inserted, in strict keeping with the architecture of all this part of the cathedral. Two lancets, one above

another, are placed in the north and south walls. A very beautiful wall-arcade, of the same character as that in the aisles and transepts, but more enriched, runs round below the windows. This is entirely new, and the very good sculptures in the spandrils were executed, under direction, by BOULTON of Worcester. The subjects at the east end are—Isaiah; Abraham and Isaac; the selling of Joseph; the brazen serpent; Jonah; and Jeremiah. Foliage and grotesques, copied from the older spandrils, are repeated at the sides. The eastern lancets have been filled with stained glass by HARDMAN, given to the cathedral by the citizens of Worcester. In the central lower light is the Crucifixion; above, the Ascension. A series of medallions, representing the principal events in the life of our Lord, fill the remaining lancets. The glass is very good, though perhaps a little thin in quality. The spandrils above the lights in both tiers have been filled with sculpture by BOULTON.

XV. On the north side of the chapel is a small mural slab, with flowers at the sides and an urn above, for ANNE, wife of ISAAC WALTON, who no doubt wrote the inscription, which is as follows:—"Ex terris . . M.S. Here lyeth buried so much as could die of Anne, the wife of Isaac Walton, who was a woman of remarkable prudence, and of the Primitive Piety. Her great and generall knowledge being adorned with such true humility, and blest with so much Christian meeknesse as made her worthy of a more memorable monument. She died (alas that she is dead!) the 17th of April, 1662, aged

52. Study to be like her." The wife thus commemorated was the sister of Bishop Ken. Walton himself survived until 1863, and was interred in Winchester Cathedral.

XVI. In the arcade of the south aisle are monuments for JOHN BANKS JENKINSON, Bishop of St. David's, who died at Malvern in 1840; and for Prebendary DAVISON, Fellow of Oriel, who died in 1834, the author of a well-known work on Prophecy. On the floor of this aisle is the recumbent effigy of an *unknown lady*, of the fourteenth century. The head is covered with a veil. "The folds of the gown are disposed with great breadth, taste, and skill. . . . The feet rest against a whelp or dog. This effigy is sculptured in high relief out of a slab somewhat coffin-shaped, and is one of the most beautiful mediæval monumental relics in the cathedral. It is indeed well worthy of artistic study^b." This effigy is not in its original position. The much mutilated figure near it, also of the fourteenth century, was found recently at the foot of the steps of the south-east transept.

At the back of the reredos, to which place it was removed within the last century, is a high tomb with an effigy, which probably represents the last Abbot of EVESHAM, Philip Ballard de Hawford, who died between 1550 and 1558. The tomb is of earlier date. The Abbot, who wears the *mitra preciosa*, is fully vested. The pastoral staff, placed on the left

^b Bloxam.

side, is covered with the veil. The effigy is of alabaster.

On the floor, and immediately in front of the easternmost bay which contained the altar of the Lady-chapel, are three episcopal effigies, two of which are of much interest. The most northerly, which according to Mr. Bloxam is the earliest episcopal effigy in the cathedral, is assigned by him to Bishop WILLIAM OF BLOIS, (died 1236,) who laid the foundation of this part of the church. "The effigy is sculptured in low relief, on a coffin-shaped slab, and was probably set originally on the stone coffin which contained the remains of the Bishop. . . . On the head is the low mitre; about the neck is seen the amice. In front of the breast, on the chasuble, is a lozenge-shaped ornament like a morse, in which stones, glass, or paste have been inserted." Under the chasuble appears the alb, above which one of the fringed extremities of the stole is visible. The maniple hangs on the left arm. The pastoral staff crosses the body diagonally, from the left shoulder to the right foot. On each side of the head is Early English foliage. The southernmost effigy is assigned by Mr. Bloxam to Bishop WALTER DE CANTILUPE, who died Feb. 12, 1266. It is sculptured in Purbeck marble, and represents the Bishop with a moustache and beard, wearing the low mitre, the alb, the stole, the dalmatic, and the chasuble. The amice is round the neck. "I believe," writes Mr. Bloxam, "this effigy to have been originally placed as the lid to and on the stone coffin of Bishop Walter de Cantilupe, and to have been

sculptured and prepared during the lifetime of that bishop. Great care has evidently been taken in its execution, and as a specimen of the monumental sculpture of the middle of the thirteenth century it is not without considerable merit^c. A coffin, containing the remains of a bishop in his episcopal vestments, in all probability Walter de Cantilupe, was found in December, 1861, under the wall on the north side of the choir, near the east end. On measuring this coffin, and comparing it with the effigy described above, they were found to correspond exactly. The central effigy, which is much mutilated, is either that of Bishop BRIAN (died 1361) or Bishop LYNN (died 1373).

In the central bay of the *north* aisle is the effigy of an *unknown lady*, of the thirteenth century, and the earliest female effigy in the cathedral. It "is not of much merit as a work of art, but if the lady is here represented of the natural size, she must have been 6 ft. 3 in. in height. I think, however, from the examination of not a few examples, that many early sepulchral effigies were greatly exaggerated as to size^d." In the adjoining bay is the effigy (also 6 ft. 3 in. in height) of an *unknown knight*, temp. Henry III. He wears mailed armour, with the long surcoat over it.

XVII. The *north-eastern transept* precisely resembles that opposite. The windows have been rebuilt, and restored where necessary, but without any alteration of the original design. The sculptures in the wall-

^c Bloxam.

^d Id.

arcade are curious and interesting, but no principle of arrangement is evident.

On a high tomb in the centre of the transept is a full-length figure, by CHANTREY, of CHARLOTTE ELIZABETH, wife of the Rev. WILLIAM DIGBY, who died in 1820. The sculpture is fine, but the design is scarcely appropriate, and suffers infinitely when compared with the repose and dignity of the earlier effigies in this cathedral.

Against the south wall of the transept, between it and the choir, under a Decorated arch, is an effigy which has been ascribed to Bishop COBHAM, (died 1337). "The head, which is mitred, reposes on a square double cushion, supported by much mutilated figures of angels. The vestments, consisting of the chasuble, dalmatic, tunic, and alb, are not well defined^e." Below this, "on a high tomb of the seventeenth century, and under a pointed arch of the fourteenth century," is an effigy assigned to Bishop WULSTAN BRANSFORD, died 1349. He wears the chasuble, the dalmatic, and the alb. "The chasuble is enriched with the orfrey, or super-humerales, an ornament not unlike the archiepiscopal pall, hanging down in front, and fringed at the lower extremity^f."

XVIII. The *north choir-aisle*, of the same general character as that opposite, has also been restored. The beauty of the capitals and bosses of foliage is here especially noticeable. In the last bay toward the west, on the west side of the window, and high in the wall, is

^e Bloxam.

^f Id.

a small oriel window, of Perpendicular date, formerly communicating with the sacrist's lodgings. There is now no access whatever to it; but Norman arches in the wall (evident from without) indicate the existence of a sacrist's chamber, and probably of a window afterwards replaced by that now existing, before the rebuilding of the choir in the thirteenth century. From the window the position of the great shrines at the head of the choir was commanded, and it perhaps served as a watching-chamber.

In this aisle (removed from the south transept) is the monument of Bishop MADDOX, (1743—1759,) who had "an exact knowledge of the constitution of this national Church."

XIX. In the easternmost bay of the south aisle of the nave a door (the Prior's entrance) opens to the *cloisters*. These are of Perpendicular date, but their construction has not been recorded. They are (1866) undergoing a complete restoration, externally and internally; and the debased stone-work, inserted in the windows in 1762, has been removed. The exterior was so dilapidated that an entire re-casing was necessary; but the ancient details have been most carefully decyphered and restored. Although very perfect, however, the cloisters are of no great interest or beauty. The arrangement of the vaulting-shafts on the piers between the windows should be noticed, as well as the flowing tracery on the sides of the arches. The use of the squared openings in the piers, on three sides of the cloisters, is quite uncertain, and Professor Willis

has suggested that it may have been a mere caprice of the builder^s. The vaulting of the cloisters is lierne, with bosses of figures and foliage. In the west walk the ancient lavatory remains.

In the north walk is the well-known sepulchral slab, with the single word *Miserrimus*. This "most wretched one" was the Rev. THOMAS MORRIS, Minor Canon of Worcester, and Vicar of Clains, about two miles north of the city. At the Revolution he refused to take the oaths to William III., and consequently lost his preferments. He was supported by the richer Nonjurors, and in allusion to his destitute condition ordered this single word to be engraved on his tomb-stone. The inscription thus really intimates a very different feeling from that suggested in Wordsworth's sonnet :—

" . . . Himself alone

Could have thus dared the grave to agitate,
And claim, among the dead, this awful crown.
Nor doubt that he marked also for his own,
Close to these cloistral steps a burial place,
That every foot might fall with heavier tread,
Trampling upon his vileness. Stranger, pass
Softly !—To save the contrite, Jesus bled."

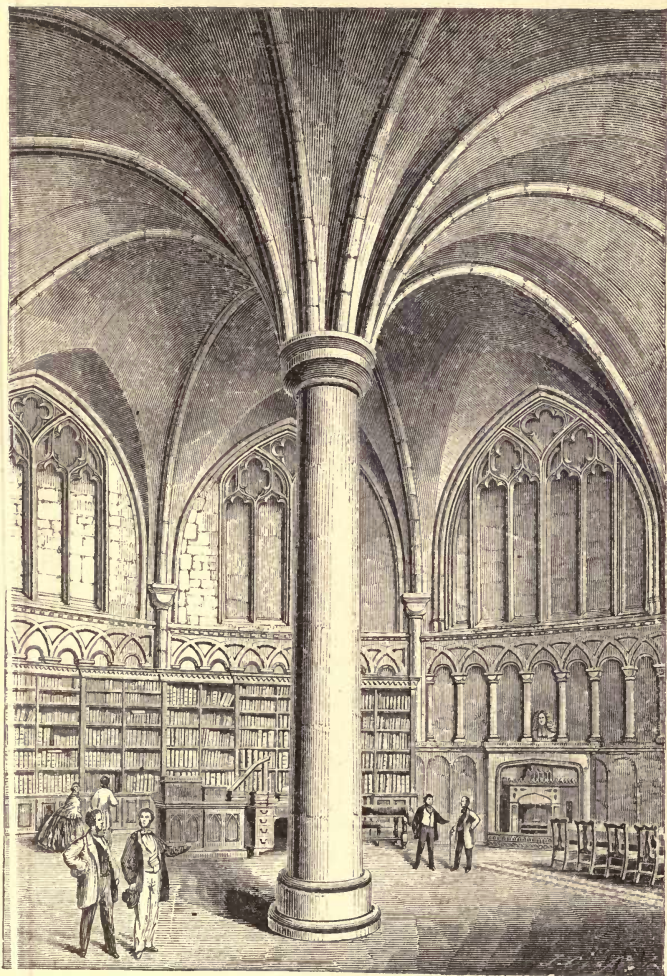
XX. Although the cloisters are not in themselves of any unusual interest, they afford one of the best illustrations remaining in England of the manner in which the chief monastic buildings were grouped about them. On the *east* side is a passage formerly leading to the

^s Gent. Mag., Sept. 1862. "It was said to be for the purpose of the monks conferring with each other; but he had seen such openings in places where no such construction could be put upon them."

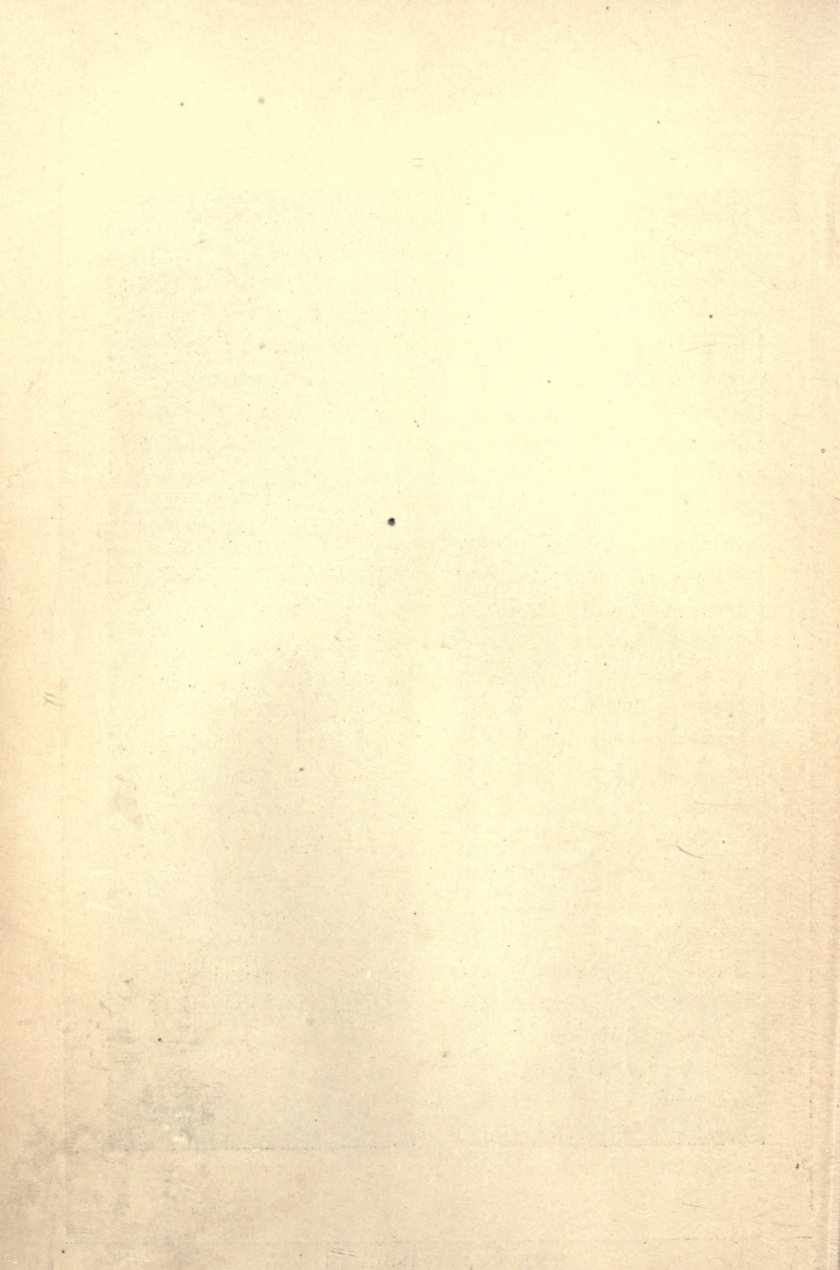
prior's house, and beyond it the chapter-house. On the *south* side is the refectory, now used as a school-room. On the *west* side, close to the lavatory in the wall, is the entrance to the *dormitory*, which has itself been destroyed. Then a great main entrance to the cloisters; and beyond again is a narrow passage (in which are staircases communicating with the triforium of the nave, and with the upper part of the dormitory) by which the west front of the church was approached from the cloisters.

The *slype*, or arched passage in the east walk, is Norman, (with some details, on the north side, of very early character,) and separates the chapter-house from the south wall of the great transept. Between the entrance to this passage and the chapter-house are two recesses in the wall, which may be compared with those in a similar position at Norwich; (see the Handbook for that Cathedral). Their original use is unknown.

The *chapter-house* [Plate III.] is circular within, (as it was without until the Perpendicular casing was added,) but is divided into ten bays by vaulting-ribs which spring from a central column, and from shafts at the sides. Without, the building is decagonal, with a buttress between each bay. The lower part of the chapter-house, the central column, and the vaulting, are transition Norman, of nearly the same date as the two western bays of the nave. Early in the sixteenth century, however, a Perpendicular window was inserted in the upper part of each bay, and the exterior of the building was entirely cased with Perpendicular masonry. The doorway open-



THE CHAPTER-HOUSE



ing from the cloisters is Perpendicular. A plain circular arcade, slightly recessed, runs round the interior, above a stone bench. A second arcade, of interlacing arches, covers the upper part of the wall, and is surmounted by a stringcourse with the billet-moulding, the whole being in alternate courses of grey and white stone. Above this are the Perpendicular windows. The chapter-house has (partly) shared in the late restoration, and the books have been removed to the new Library (see § xxiv.)

XXI. At the end of the east walk of the cloisters is a passage under the refectory, to the Close beyond. The *refectory* (120 ft. long) extends the whole length of the south walk. There is an entrance to it near the south-west end. The lower part, or crypt, is early Norman; the room above, a long parallelogram, is Decorated, of the reign of Edward III. It is now used as the school-room of the "King's school," founded by Henry VIII. after the dissolution of the priory.

In the west walk is the lavatory (Perpendicular), already mentioned, and the entrance (Perpendicular) to the *dormitory*; this, like the refectory, was a long parallelogram. The foundations of the walls have been traced, and portions of a row of columns (Perpendicular) which ran down the centre of the undercroft.

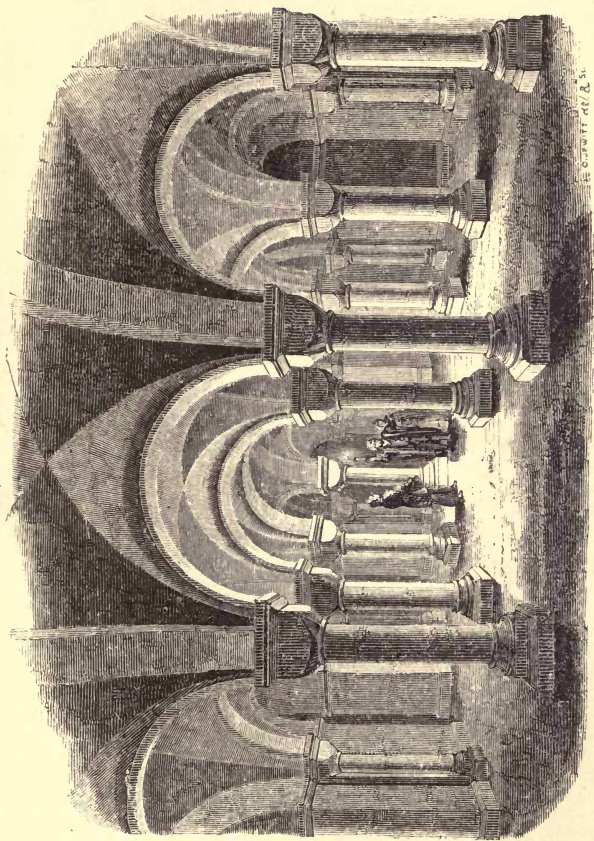
At the north-west angle of the cloister is the monks' entrance to the cathedral. The cloister terminates nearly in a line with the third bay of the nave. Parallel with the last two, or transition Norman bays, is a narrow arched and vaulted passage, also transition

Norman, of very good character, with a doorway of the same date at the western end. On the south side of this passage there is a staircase which led to the dormitory, and at the north-west angle one which leads to the triforium of the south aisle of the nave.

Beyond this passage a view is obtained of the *west front*, with its new portal and modern Decorated window. (See APPENDIX, note 7.)

XXII. On the *north side* of the cathedral, between the north porch and the west front, stood the "Carnerie," or charnel-house chapel, built by Bishop William de Blois in the thirteenth century, and demolished in 1677. The crypt is still remaining, although no trace of it is visible above ground. The two transition Norman bays on this side had apparently shewn signs of weakness in the Perpendicular period, when the existing flying buttresses were erected. A third occurs between the two transepts, and close beyond it is the entrance to the *crypt*. [Plate IV.]

This is by no means the least interesting portion of the cathedral, since it is unquestionably the work of WULFSTAN, and the only part of the building which can be assigned to him. In 1084 Wulfstan began the rebuilding of the monastery, and in 1094 he held a synod in the crypt of the cathedral, "which he had built from the foundation." This was no doubt the existing crypt, which extends under the choir and its aisles. The main piers, which are solid masses of masonry, stand immediately below those in the choir. In the central division of the crypt, the vaulting is carried on three rows of pillars, with plain cushioned capitals and



THE CRYPT.

square abaci. There are also semi-detached shafts, of similar character, connected with the main piers on either side. In the aisles of the crypt the vaulting springs from semi-detached shafts on either side, and rests on a single row of columns in the centre. The east end of the central division (which remains entire) is apsidal; and the curious and intricate arrangement of the vaulting at this point (arising "from the complicated slopes which had to be adjusted there") should be especially noticed. The aisles of the crypt terminate at present nearly at the bend of the apse, but they were originally carried quite round it, so as to form a circular procession-path. "There are but four apsidal crypts in England, which in chronological order are,—Winchester (1079), Worcester (1084), Gloucester (1089), and Canterbury (1096). In all these the side aisles run completely round the apse. Amongst them, Worcester is remarkable for the multiplicity of small pillars employed to sustain the vaults. The side aisle has a row of small pillars running along the centre, which are not employed in the other examples. The central portion has three rows of intermediate pillars, whereas Gloucester and Canterbury have but two rows, and Winchester but one. Yet the width of the central crypt of Worcester is less than the others. The increased number of pillars, by diminishing the span of the arches, and dividing the weight of the vault upon so many supports, enables the diameters of the pillars to be reduced, and gives greater lightness to the architecture. For the height of all these crypts is nearly

the same; so that at Winchester and Gloucester the arches are flattened into ellipses, the pillars are low and squat, and the crypts appear as sepulchral vaults; while at Worcester, where the arches are semicircular and the pillars more slender, the crypt is a complex and beautiful temple^b." It has been compared to the mosque (now the cathedral) of Cordova. We may re-people this crypt in imagination with the venerable abbots and priests of the synod convened by Wulfstanⁱ.

It is probable that small apsidal chapels flanked the crypt at its western termination, on both sides. On the south side such a chapel still exists, immediately under that which opens from the south aisle of the choir. The western, and part of the southern, wall of this chapel is Norman, as are the central pillars. The

^b Willis, p. 90.

ⁱ An account of this synod, drawn up by Wulfstan himself, is printed in the *Anglia Sacra*. The Dean of Chichester thus translates the commencement:—"I, Wulfstan, by the grace of God Bishop of Worcester, determined to hold a synod in the Minster of St. Mary's, in the crypt of the church, which I built from the foundations, and by the mercy of God afterwards consecrated. This synod was held in the year of our Lord 1092, the fifteenth indiction. There were assembled all the wisest men invited from the three shires in our diocese, Worcester, Gloucester, and Warwick; because that I, being full of days, sensible of my bodily weakness, and perceiving the end of my life approaching, was desirous of disposing canonically the ecclesiastical affairs committed to our charge, and by their wise concert, of correcting and amending whatever required amendment."

square eastern end, however, is Early English, of the same date as the chapel above it.

In the crypt are preserved the ancient north doors of the cathedral, removed about the year 1820. They date from the fourteenth century, and are coeval with Bishop Wakefield's work. These doors are said to have been covered with human skin. Tradition asserts that a man who stole the sanctus-bell from the high altar was flayed alive for the sacrilege; and portions of skin, which the late Mr. Quekitt, Assistant Conservator of the Museum of the Royal College of Surgeons, declared to be human, remain fixed to the inside of the doors, under the iron-work.

The west doors of Rochester Cathedral, and the north doors of Hadstock and Copford Churches, both in Essex, were also covered with skins, said to have been those of piratical Northmen. The Rochester doors have entirely disappeared. Those of Copford have been removed, but portions of them are still in existence. The doors of Hadstock Church remain in place. Fragments of skin from Hadstock and Copford were examined by Mr. Quekitt, who pronounced it human in both cases^k.

^k See Mr. Albert Way's paper on "The Tradition of Flaying Inflicted in Punishment of Sacrilege," *Archæological Journal*, vol. v. The Worcester doors are said to have been fixed originally in the west entrance, and to have been removed thence by Bishop Wakefield. The Dean of Chichester (*Life of Wulfstan*, p. 7,) remarks that the west side of the cathedral, fronting the Severn, was that from which a Danish attack might naturally be expected; and suggests that the doors are as old as the

XXIII. The great Norman tower fell in 1175, "a circumstance of such common occurrence that there is some evidence against a tower being Norman work if it had not fallen down¹." The existing *central tower* dates from 1374, but the general design alone remained before its restoration (begun in 1865) was commenced. The soft sandstone of which it was built had crumbled away to such an extent, that all the details had perished. The tower, which is 196 ft. in height, is of good proportion. The external stone work has been entirely renewed; and the parapet and pinnacles reconstructed. (For the bells, see APPENDIX, note 8.)

Close beyond the north-east transept stood an octangular "clocherium," or bell-tower, which was taken down in 1647. It was of very early character. The east end of the cathedral has been rebuilt, as already described (§ xiv.) by Mr. Perkins. The walls of the south-east transept have also been rebuilt, and its very fine buttresses with open turrets deserve special notice. A little west of this transept, and between it and the chapter-house, are the remains of the *Guesten Hall*.

eleventh century, when the citizens of Worcester, like other Englishmen, resisted the imposition of the Danegelt, and killed (May, 1041) Feadu and Thurstan, the huscarls of Hardicanute, who had been sent to Worcester to collect it. Their skins may have been stretched on the church doors. In the following November a Danish army plundered the town and ruined the cathedral, from which the monks had fled. The sight of the skins, it is suggested, may have been the especial cause of this latter act of vengeance.

¹ Report of Professor Willis's Lecture in Gent. Mag., Sept. 1862.

This was a very fine hall of the fourteenth century, built for the entertainment of noble guests of the priory and of the more illustrious pilgrims to the shrine of St. Wulfstan. Like "La Gloriole" at Canterbury, and the guest-chambers of other great monasteries, it closely adjoined the prior's lodgings. These were assigned to the Dean on the creation of the Dean and Chapter after the dissolution, and the Guesten Hall formed part of the deanery until 1842, when the Ecclesiastical Commissioners made over the episcopal palace to the Dean, and the former deanery was pulled down. The Guesten Hall was then disclosed, and attracted much attention, not only from its own beauty, but as a very interesting historical relic. It was, however, much out of repair, and a considerable sum would no doubt have been required to effect its restoration. Accordingly, in 1860, the greater part of it was pulled down, and the roof was given by the Dean and Chapter to a new church which it is proposed to erect in the city of Worcester.

The Guesten Hall was commenced in 1320 by Wulstan Bransford, then prior of the monastery, and afterwards Bishop of Worcester. The beauty of the Decorated tracery, which still remains in the windows, calls for especial notice; and the oaken roof was a very fine example. It is evident that nothing but absolute necessity could justify the destruction of such a relic. "This magnificent guest-chamber of the fourteenth century was an historical monument of considerable importance, as shewing the splendid hospitality of the clergy of those days, and as illustrating

in a remarkable manner the manners and customs of the time of Edward III. It was the last of these structures that we had remaining, and with it we have crased a chapter out of the history of England^m."

XXIV. The College Green, on the south side of the cathedral, is entered through an archway under the *Edgar tower*, which tradition asserts to have been erected by Ethelred II., son of Edgar. It may possibly occupy the site of an older building, but the present tower is late work, and of little interest. In a niche on the east front is a much shattered figure of King Edgar. The rooms in this tower (which was one of the main entrances to the monastery,) were long used, like the chapter-house, as a library; until the books were removed (after 1865,) to the new *Library*, above the south nave aisle of the Cathedral. This had been, in the monastic period, and later, a series of small rooms, communicating with each other, serving as dormitories and for other purposes. These rooms are now thrown together, and the chapter library has been arranged in them. The entrance is in the north walk of the cloister; and from the south walk the range of the library-windows is seen above the aisle—two square-headed windows in each bay. The bays

^m J. H. Parker, *Gent. Mag.*, Oct. 1862. Professor Willis considered the hall to be "in so ruinous a state that the expense of restoring it would have been greater than justifiable on such an object (especially as there would have been no use for it when done), and the Dean and Chapter had to keep up and maintain the cathedral in a state worthy of its original purpose."—*Gent. Mag.*, Sept. 1862.

are divided by plain buttresses. Among the MSS. of the chapter library is one of great interest—An Epitome of Roman Law by Vacarius, an Italian who was brought to this country by Theobald, Archbishop of Canterbury, and who introduced the study of Roman or “Civil” Law at Oxford in the reign of Stephen. This is the only copy of the work of Vacarius known to exist in England, and only four copies are known on the continent—in the libraries of Königsberg, Prague, and Bruges, and one in the possession of the Emperor of Russia^a.

The *deanery*, north-west of the cathedral, was the episcopal palace until 1842. It contains a fine hall, and some ancient portions. The east front was built by Bishop Hough in 1723.

^a Rev. C. H. Hartshorne.

WORCESTER CATHEDRAL.

PART II.

History of the See, with Short Notices of the principal Bishops.

WORCESTER was one of five episcopal dioceses into which the great Mercian province was divided during the archiepiscopate of Theodorus of Canterbury, (A.D. 668—690). Peada, son of the fierce heathen Penda of Mercia, and son-in-law of the Christian Oswi of Northumbria, had established the first Mercian see at Lichfield (see that Cathedral, Pt. II.) about the year 653. Mercia then comprised not only the whole of central England, but the greater part of Lincolnshire; and in accordance with a design expressed at the Council of Hertford, (673,) but not then carried into execution, Archbishop Theodorus divided the unwieldy diocese, which must still have contained a vast number of heathen, into five. The original see remained at LICHFIELD. The see of HEREFORD was established in 676, those of WORCESTER and LEICESTER in 680, and that of LINDISSE, or LINDSEY, in 678. The two latter, Leicester and Lindsey, were afterwards incorporated in the great diocese of Lincoln. (See that Cathedral, Pt. II.)

[A.D. 680—961.] Worcester, (*Wigornaceaster*,) a “ceaster” or stronghold of the Hwiccas, who occupied Worcestershire and Gloucestershire, had possibly been a Roman station, (although this is uncertain,) and was at all events situated on the line of a Roman road—a matter of no small import-

ance to the earlier Saxon bishops, who, like the Saxon kings, were perpetually moving from manor to manor throughout their diocese^a. A priest named Tatfrid,—“*vir strenuissimus et doctissimus, atque excellentis ingenii*”^b,—belonging to the monastery founded by St. Hilda at Whitby (*Streaneshalch*), had been chosen by Archbishop Theodore to be the first Bishop of Worcester; but he died before his consecration; and BOSEL, of whose history nothing is known, was consecrated to the new see, A.D. 680. Before his death he became disabled by illness, (*corporis infirmitate depressus*), and OTTFOR was consecrated as his coadjutor and successor by Wilfrid of York, who was at that time directing the ecclesiastical affairs of Sussex and of Kent^c. Otfor, like Tatfrid, had belonged to St. Hilda’s monastery, but had gone for the sake of study, first to Archbishop Theodore at Canterbury, and thence to Rome. On his return he “turned aside to the province of the Hwiccas, and remained there a long time, preaching the word of faith, and affording a pattern of life to all who saw and heard him”^d. He held the bishopric for one year only. In 693 he was succeeded by EGWIN, the founder of the monastery at Evesham. Egwin died in 717. Of his successors, WEREFRITH (873—915) was a man of considerable learning, a friend and assistant of King Alfred, by whose direction he translated into Saxon the Dialogues of Gregory the Great. St. DUNSTAN held the see of Worcester between the years 957 and 961.

[A.D. 961—992.] OSWALD, the successor of Dunstan, the founder of the monastery, and one of the patron saints of Worcester, is best known from his unceasing patronage of

^a See Kemble, *Sax. in England*, i. p. 300; and Exeter Cathedral, Pt. II.

^b Bede, *Hist. Eccles.*, l. iv. c. 23.

^c Archbishop Theodore died in 690. The see of Canterbury remained vacant for two years after his death.

^d Bede *ut sup.*

the monks, in opposition to the secular clergy. Oswald, the son of Danish parents of high rank, was the nephew of Odo, the predecessor of Dunstan in the see of Canterbury; and was appointed by King Edgar to the see of Worcester at the request of Dunstan himself, with whose zeal for the monastic cause Oswald (who had passed some of the earlier years of his life in the famous monastery of Fleury) more than sympathized. In 972 Oswald became Archbishop of York, which see he held, together with Worcester, until his death in 992—in the same manner as Dunstan had held the sees of London and Worcester together, before his elevation to the primacy. Little is recorded “of what he did at York, although he presided over that see for twenty years. There was no Northern writer to speak of what he effected in Northumbria^c.” The condition of the province, “seamed and scarred” by the struggles of the native princes, and by Danish incursions, may have prevented him from working there. But at Worcester, and throughout the south, Oswald was active as a great ecclesiastical reformer. He was powerful enough to remodel the monasteries of Ely and St. Albans. The Church of Worcester had hitherto been served by secular canons. These Oswald determined to replace by Benedictine monks; “and succeeded by the following artifice. Having erected in its vicinity a new church to the honour of the Virgin Mary, he intrusted it to the care of a community of monks, and frequented it himself for the solemn celebration of mass. The presence of the Bishop attracted that of the people; the ancient clergy saw their church gradually abandoned; and after some delay, Wensine, their dean, a man advanced in years and of unblemished character, took the monastic habit, and was advanced three years later to the office of prior. The influence of his example, and the honour of his promotion, held out a strong temptation to his brethren, till at

^c Raine's *Lives of the Archbishops of York*, p. 123.

last the number of canons was so diminished by repeated desertions, that the most wealthy of the churches of Mercia became without dispute or violence, by the very act of its old possessors, a monastery of Benedictine monks[†]. Oswald is said to have introduced monks in the room of secular clergy, in six other churches of his diocese; and charges of extreme tyranny and arrogance have been brought against him in consequence. But there is every reason to believe that a severe ecclesiastical reform was necessary; and there is proof that the eviction of the canons from Worcester was very gradual, and was not completed in Oswald's lifetime. It is also certain that, although he held the archbishopric of York during twenty years, "we do not read that he introduced a single colony of monks, or changed the constitution of a single clerical establishment, within that diocese[‡]."

The church and monastery of St. Mary, built by Oswald, were on the site of the existing cathedral, and were pulled down by Wulfstan to make way for his new minster. (See *post*, WULFSTAN.) During the construction of St. Oswald's monastery, says Eadmer, one large squared block of stone became all at once immoveable, and in spite of the exertions of the workmen, could not be brought to the place prepared for it. St. Oswald, after praying earnestly, beheld "Ethiopem quendam" sitting upon the stone, and mocking the builders. The sign of the cross removed him effectually.

A life of St. Oswald, by Eadmer of Canterbury, will be found in Wharton's *Anglia Sacra*, vol. ii. This, however, is a compilation from a far more important life by an unknown monk of Ramsey, written within twenty or thirty

[†] Lingard's *Anglo-Saxon Church*, ii. 294, quoted and accepted by Kemble.

[‡] Lingard, *ut sup.* On the whole question of the dispute between the secular and regular clergy, see the excellent chapter on "The Clergy and Monks" in Kemble's "*Saxons in England*," vol. ii.

years after Oswald's death, and hitherto unprinted. This life (of which there is a MS. in the British Museum, MSS. Cotton, Nero, E. 1) is quoted among Mr. Raine's numerous authorities for the very interesting life of St. Oswald contained in his "Lives of the Archbishops of York." (London, 1863.) Oswald died at Worcester, and was interred in his own church there. His relics were translated, and placed in a rich shrine, by Aldulf, his successor in both sees. The portiphor of St. Oswald is still preserved in the library of C.C.C., Cambridge.

The two immediate successors of Oswald, Aldulf and Wulfstan I., held the see of York together with that of Worcester, probably because, Northumbria being ravaged by the Danes, the possession of the southern bishopric was found to be necessary for the maintenance of the northern primate. Wulfstan succeeded in 1003, and died in 1023. In 1016, seven years before his death, LEOFSIN was appointed to the bishopric of Worcester; Wulfstan retaining York.

- [A.D. 992—1062.] Between the death of Oswald and the accession of Wulfstan II., the only remarkable bishops of Worcester were LIVING, the friend and minister of Canute, who held the see of Worcester together with that of Crediton; and ALDRED, his successor, who was translated to York in 1061, and as archbishop of that see crowned successively both Harold and the Conqueror. In 1062 Edward the Confessor made a grant to Aldred of the church of Worcester, on account of the desolate condition of the see of York. The grant was, however, personal, and not in perpetuity; and Bishop Wulfstan of Worcester only remained a suffragan of York until the death of Aldred. The deed is to be found in Thomas's "Worcester," Appendix I.
- [A.D. 1062—1095.] WULFSTAN II., the founder of the existing cathedral, and the great patron saint of Worcester. Wulfstan was born at Long Itchinton, in Warwickshire. Both his father and mother had embraced monasticism in

mature life; and their son, after having been educated in the great monastery of Peterborough, became himself a monk at Worcester, and, eventually, the prior of his convent. "An anecdote must be referred to this period, which is valuable, because it is characteristic of the man and of his times. Wulfstan enjoyed the pleasures of the table, and had a particular liking for roast goose. Boiled meats were generally placed on an Anglo-Saxon table; therefore special directions were to be given when anything roast or fried was to be prepared. The order was given by Wulfstan that a roast goose was to be prepared for his dinner. He then went about his ordinary business. There were many clients of the Bishop to whom he had to pay attention, and he was involved in secular duties. He had not broken his fast when he was called upon to officiate at the Mass. In due time he enters the church extremely hungry; he passes into the chancel, near to which, unfortunately, the kitchen is placed. A whiff of goose soon affects his olfactory nerves; the savour interferes with his devotions; his thoughts wander to his dinner, (*studio culinæ tenetur*); his conscience reproaches him. His resolution is immediately formed. Then and there before the altar he vowed that from that time forth he would never taste meat; and he remained a vegetarian all the days of his life, except on festivals, when he regaled on fish. What was a fast to others was a luxury to him^b." On the translation of Aldred to the see of York, Wulfstan became Bishop of Worcester. "In right of his authority over the diocese of Worcester, Aldred took away from it twelve vills, and appropriated them to York. As that Archbishop had only a life-interest in the see, it is clear that these estates ought to have been restored to it at his decease. When he died, however, (1069,) they passed with his other estates into the hands of the King. Wulfstan was not disposed to give them up. He desired that they

^b Dr. Hook, *Life and Times of Wulfstan*; *Archæological Journal*, vol. xx.

should be restored at the Council of Winchester, at Easter, 1070; but as the archbishopric of York was then vacant, the consideration of the question was deferred. When Thomas (the new Archbishop of York) went to Rome for the pall, he claimed the Bishop of Worcester as a suffragan. This question was left by the Pope to the determination of Lanfranc. It was settled in a synod which was held in 1072. Odo, Bishop of Bayeux, was on the side of Thomas, but Lanfranc decided against him. The twelve vills were to be given up, and Worcester was for the future to be subordinated to Canterbury, and not to York. In this judgment Thomas seems to have quietly acquiesced¹. Lanfranc, however, looked with extreme doubt and jealousy on the Saxon clergy; and at the synod of Pedrede (Petherton in Somersetshire) in 1070, he charged Wulfstan with "insufficiency and want of learning," intending to remove him from his see, as Egelmarr had been deposed from the East Anglian bishopric in the early part of the same year. But Wulfstan's competency was fully proved², and it is possible that the whole charge against him may have arisen from his ignorance of Norman-French. A later legend (first mentioned by Ailred of Rievaulx, who did not live till the next century) asserted that when Wulfstan was called upon to deliver up his pastoral staff, he refused to do so, unless to the Confessor, from whom he had received it; that he laid the staff accordingly on the Confessor's tomb, which opened to receive it; and that no one could withdraw the staff from the tomb but Wulfstan himself, who was of course permitted to retain his see.

The simplicity, earnestness, and incessant labour of Wulfstan's pastoral life—"vir magnæ pietatis et colum-

¹ Raine's *Archbishops of York*, p. 150.

² "Qui non ita hebes in literis ut putabatur, cætera sciebat, præter fabulas poetarum, et tortiles syllogismos dialecticorum, quæ nec nosset, nec nosse dignaretur."—*W. Malines., De Gest. Pontif.*, l. iv.

binæ simplicitatis," says Malmesbury—are borne witness to by all the chroniclers; and especially by William of Malmesbury, in his *Gesta Pontificum*, and in his *Life of Wulfstan*. On his episcopal manors he built no halls or "dining chambers," giving his whole attention to more important matters, and even in the churches which he built, he disapproved of rich and elaborate ornamentation¹. The church and monastery of St. Oswald proved too small for the increasing number of monks. Wulfstan pulled them down, and laid the foundations of the existing cathedral. He lived, apparently, to complete much of his work; but all that now remains of his cathedral is the crypt. (Pt. I. § XXII.) Whilst witnessing the destruction of Oswald's church, Wulfstan burst into tears, declaring that he was pulling down the work of a far holier man than himself—a church in which so many saints had served God^m.

¹ "Nusquam enim in villis suis aulas, nusquam triclinia fecit. Nimirum qui non solum in istis forensibus, sed etiam in Ecclesiis operosâ gravaretur architecturâ. Magis enim deputabat talia humanæ pompæ et jactantiæ quam divinæ voluntati et gratiæ."—*W. Malmes., Vita S. Wulfstan., l. iii. cap. 10.*

^m "Stabat ipse in cæmiterio tacitus, et subinde congemiscens. Scaturibat quippe in animo ejus cogitatio; quæ ingentem imbrem lacrimarum ferens, tandem erupit. 'Nos, inquit, miseri Sanctorum destruimus opera, pompaticæ putantes nos facere meliora. Quanto præstantior nobis S. Oswaldus qui hanc fecit Ecclesiam? Quot sancti viri religiosi in eâ Deo servierunt?' Et licet astantes referrent non debere illum tristari, sed potius lætari, quem Deus ad hanc servâset gratiam ut sic videret magnificari Ecclesiam, in lacrimarum proposito tenax fuit. Næc desunt qui dicant prædixisse illum Ecclesiæ novæ incendium, quo subsequentibus conflagrata est annis. Sed non placuit pro vero præsumere, quod discrepat. Tunc autem et novam Ecclesiam perfecit; nec facile invenias ornamentum, quod eam non decoraverit. Ita erat in singulis mirabilis, et in omnibus singularis. Quocirca ut magnificentiæ nihil deesset, lxxii. marcas argenti scrinio innexuit; in quo beatissimi Oswaldi prædecessoris sui exuvias, simulque multorum Sanctorum locavit."—*W. Malmes., Vita S. Wulfstan., l. iii. cap. 10.*

In the year 1088, the Norman barons who had risen to support the cause of Robert of Normandy against the Red King, attacked Worcester. "The venerable Bishop Wulfstan," says the Saxon Chronicle, "was sorely troubled in his mind, because the castle had been committed to his keeping. Nevertheless, the men of his household went out with a few men from the castle, and through God's mercy, and through the Bishop's deserts, slew and captured five hundred men, and put all the others to flight". Wulfstan died, at a great age, in 1095, and was interred in his new cathedral. He was unquestionably one of the best and worthiest of the later Saxon bishops. The fullest and most important life of Wulfstan is that by William of Malmesbury, printed in the second volume of Wharton's *Anglia Sacra*. A very interesting notice of his "Life and Times," by the Dean of Chichester, will be found in the twentieth volume of the *Archæological Journal*.

Early in 1201, miracles were reported at the tomb of Wulfstan°. They continued throughout the year, fifteen or sixteen persons being healed daily, as it was asserted. On St. Giles's Day, (Sept. 1,) 1202, Archbishop Hubert of Canterbury came, with other bishops, to Worcester, to enquire into the truth of the reported miracles. Certain monks of Worcester went to Rome with their report; and in the following year (1203) St. Wulfstan was duly canonized by the Pope, Innocent III. King John more than once performed his devotions, and made his offerings, before the shrine of the new saint; and in the hour of his death at Newark (October, 1216,) he commended his body and soul to "God and to St. Wulfstan." He was buried in the cathedral. In 1218 the restored church (see Pt. I. § 1.)

° Sax. Chron., ad ann. 1088.

° "1201. Miracula de S. Wlstando incæperunt xiv. Kal. Februarii; quæ per totum annum et amplius adeo crebrescebant, ut nunc xv. nunc xvi. uno die curarentur ab omnibus languoribus."—*Annales Eccles. Wigorniensis. Anglia Sac.*, i. 479.

was dedicated in honour of St. Mary and St. Peter, and of the Confessors Oswald and Wulfstan; and the relics of St. Wulfstan were translated into a new shrine. Miracles are again frequently recorded. Edward I. entertained a "special affection" for St. Wulfstan; and, besides many other visits, came to worship before his shrine in December, 1273, after the conquest of Wales^p. The shrine of St. Wulfstan was placed, together with that of St. Oswald, in front of the high altar, one on either side. (See Pt. I. § IX.)

[A.D. 1096—1112.] SAMSON, a canon of Bayeux, succeeded Wulfstan; "*non parvæ literaturæ vir,*" says Malmesbury, "*nec contemnendæ facundiæ; antiquorum homo morum; ipse liberaliter vesci, et aliis dapsiliter largiri.*" His elder brother, Thomas, was Archbishop of York; and a son of Bishop Samson (at what time born is not evident) became also Archbishop of York in 1109, during his father's lifetime. Another son, Richard, was Bishop of Bayeux from 1108 to 1133.

[A.D. 1112—1123.] THEULF; also a canon of Bayeux, and Chaplain to Henry I.

[A.D. 1125—1150.] SIMON, Chaplain and Chancellor to Adelaide, queen of Henry I. "*Affabilitate et morum dulcedine munificentiaque (quoad res Episcopatus angustæ pati possent) insignem habitum.*"

[A.D. 1151—1158.] JOHN DE PAGEHAM; died at Rome.

[A.D. 1158—1160.] ALFRED, Chaplain of Henry II. For four years the see remained vacant.

[A.D. 1164—1179.] ROGER FITZ COUNT, a natural son of Robert, Earl of Gloucester, himself son of Henry I. The piety and strict life of Bishop Roger are praised by Giral-

^p *Annales Eccles. Wigorn.*, ad ann. 1283. "*Rex Edwardus subjugata totaliter Wallia, venit Wigorniam gratia visitandi S. Wlstanum, erga quem amorem habuit specialem.*"

^q Malmes., *De Gest. Pontif.*, lib. iv.

^r *Ibid.*

dus Cambrensis. He was the friend and steady supporter of Becket; and was chosen by Henry II., after the death of the Archbishop, to convey to Pope Alexander II. the King's assurance that he had neither encouraged nor directed the murder. The Bishop died at Tours, August 9, 1179, on his homeward journey from Rome.

[A.D. 1180, translated to Canterbury 1185.] BALDWIN, the preacher of the Crusade; who died (Dec., 1190,) in the camp of Cœur de Lion before Acre. (See CANTERBURY CATHEDRAL, Pt. II.)

[A.D. 1186—1190.] WILLIAM NORTHALL, Archdeacon of Gloucester.

[A.D. 1191—1193.] ROBERT FITZ RALPH, Canon of Lincoln, and Archdeacon of Nottingham. Son of William Fitz Ralph, Seneschall of Normandy.

[A.D. 1193—1195.] HENRY DE SOILLI, Abbot of Glastonbury; from which great monastery he was removed, to make way for Savaricus, who held it together with the bishopric of Bath and Wells. (See WELLS CATHEDRAL, Pt. II.)

[A.D. 1196—1198.] JOHN OF COUTANCES, Dean of Rouen: "cujus sanctitatis refulgent insignia. Nam corpus ejus sacrum cum indumentis Pontificalibus, usque hodie manet integrum et incorruptum*."

[A.D. 1200—1212.] MAUGER, Archdeacon of Evreux, and physician of Richard I. His election had been declared void by the Archbishop of Canterbury, on the score of his illegitimacy. But Mauger proceeded to Rome; and the Pope, Innocent III., "videns elegantiam tanti viri," confirmed his election, "et illud pulchrum Decretale pro eo composuit quod sic incipit '*Innotuit*.'"[†] It was during Mauger's episcopate that St. Wulfstan was canonized. (See Pt. I. §§ I. and VII.) He was one of the bishops who, in

* Annales Eccles. Wigorn., ad ann. 1198.

† Id., ad ann. 1199.

1208, pronounced the Interdict and the excommunication of King John; and, with the others, took refuge in France; where he died (1212) in the Cistercian Abbey of Pontigny, the same which gave a refuge to Becket and to Stephen Langton, and in which Edmund Rich, the sainted Archbishop of Canterbury, afterwards (1240) died. The death of Bishop Mauger occurred before the reconciliation of England with the Papacy.

[A.D. 1214, translated to York 1215.] WALTER DE GRAY, was appointed to the see of Worcester after the removal of the Interdict. He had been King John's Chancellor.

[A.D. 1216—1218.] SILVESTER OF EVESHAM, Prior of Worcester. He interred King John; and shortly before his death he dedicated the Norman church, which had been restored, and translated the relics of St. Wulfstan. (Pt. I. § I.; and *ante*, WULFSTAN.)

[A.D. 1218—1236.] WILLIAM DE BLOIS, Archdeacon of Buckingham, was intruded by the Legate Guala, in spite of the protests of the monks, who afterwards consented to receive him. The eastern portion of the existing Cathedral was built during his episcopate. (Pt. I. § XIV.)

[A.D. 1237—1266.] WALTER CANTILUPE, son of William, Lord Cantilupe; uncle of the sainted Bishop of Hereford. He was ordained deacon by the Pope at Viterbo, April 4; priest, April 18; and consecrated bishop, May 3,—in the same year, 1237. Bishop Walter was one of the most vigorous defenders of English liberty during great part of the reign of Henry III., when "England was held by successive Popes as a province of the Papal territory."^a In 1237, the year of his consecration, he opposed the Cardinal Legate, Otho, at a council in St. Paul's; and nearly twenty years afterwards, in 1255, made an equally firm stand against another Legate, Rustand, who had demanded an enormous subsidy from the clergy—nominally for the

Holy Land, but really for the Pope and the King. Bishop Cantilupe declared he would rather be hanged on a gibbet than consent to such an extortion. He was one of the firmest adherents to the party of Simon de Montfort; and it was this Bishop who absolved the whole army of the Barons as it lay at Fletching, on the morning of the battle of Lewes;—bidding them fight boldly, and with as much certainty of salvation as if they were fighting in a crusade. With the other bishops who had espoused this cause, Cantilupe was excommunicated by the Pope; and was only reconciled and absolved on his deathbed. He died at his manor of Blocklewe, Feb. 12, 1265, and was interred before the high altar of his cathedral. His coffin-lid, with effigy, is now in the retro-choir, (Pt. I. § XVI.); and the coffin containing, in all probability, his remains was discovered during the late restoration. (Pt. I. § XVI.)

[A.D. 1266, trans. to Winchester 1268.] NICHOLAS, Archdeacon of Ely; Chancellor of England 1260, 1261; and again, 1263.

[A.D. 1268—1301.] GODFREY GIFFARD, Archdeacon of Wells; Chancellor of England 1267—1269. He was the brother of Walter Giffard, Archbishop of York; and was related to the King, Henry III. Bishop Giffard, in the year of his consecration, obtained a licence to build (*ædificare*) the castle of Hartlebury—which has ever since been the principal palace of the bishops of Worcester. The tomb of Bishop Giffard remains in the south choir-aisle. (Pt. I. § XIII.) He had constructed a tomb for himself, in his lifetime, “prope magnum altare, supra B. Oswaldi feretrum,” and had disturbed the remains of Bishop John of Coutances in preparing it: but Archbishop Winchelsea ordered the bones of Bishop John to be replaced in their old position; and Bishop Giffard’s were removed to the place they now occupy. According to Wharton, the Romanists after the Reformation took Bishop Giffard’s tomb and effigy for those of St. Wulfstan; and used to

visit it "*magna cum religione*" on St. Wulfstan's Day, Jan. 19^r.

[A.D. 1302—1307.] WILLIAM DE GAINSBOROUGH, a Franciscan of Oxford; intruded by the Pope.

[A.D. 1308, translated to Canterbury 1313.] WALTER REYNOLDS. (See CANTERBURY, Pt. II.)

[A.D. 1313—1317.] WALTER MAIDSTONE.

[A.D. 1317—1327.] THOMAS COBHAM, canon and subdean of Salisbury. In 1313 he had been duly elected Archbishop of Canterbury by the monks of Christ Church; but the King, Edward II., strongly supported Walter Reynolds, Cobham's predecessor in the see of Worcester, and the elect of the monks was compelled to resign his claim. Bishop Cobham was a man of considerable learning, and of so great excellence of life that he was generally known as "the good clerk^r."

[A.D. 1327, translated to Winchester 1333.] ADAM ORLTON; translated from Hereford. (See HEREFORD, Pt. II.) He was the third English bishop (Stigand, and Richard Poer of Salisbury, were the two former) who, up to this time, had ruled three sees successively. An ancient verse concerning him ran,—

"Trinus erat Adam; talem suspendere vadam.

Thomam despexit; Wlstaum non bene rexit.

Swithunum maluit. Cur? quia plus valuit."

[A.D. 1334, translated to Ely 1337.] SIMON MONTACUTE. (See ELY, Pt. II.)

[A.D. 1337—1338.] THOMAS HEMENHALE, a monk of Norwich.

[A.D. 1339—1349.] WULSTAN BRANSFORD, Prior of Wor-

* Wharton's note to *Annales Eccles. Wigorn.*, s. a. 1268; *Anglia Sacra*, i. p. 497:—"Tumulum namque ejus magna cum religione Pontificii die 19 Januarii, quæ S. Wlstano sacra est, *hodiernum* visitare solent, Wlstani esse perperam credentes." The *Anglia Sacra* was published in 1691.

^r Walsingham.

- cester. He was the builder of the ancient Prior's Lodgings, and of the Guesten Hall, recently pulled down.
- [A.D. 1350, translated to York 1352.] JOHN THORESBY, translated to Worcester from St. David's. (See YORK.)
- [A.D. 1352—1361.] REGINALD BRIAN, translated to Worcester from St. David's.
- [A.D. 1362, translated to Bath and Wells 1363.] JOHN BARNET. From Bath he was advanced to Ely. (See that Cathedral, Pt. II.)
- [A.D. 1364, translated to Canterbury 1368.] WILLIAM WHITTLESEY, translated to Worcester from Rochester. (See Canterbury, Pt. II.)
- [A.D. 1368—1373.] WILLIAM DE LYNN, translated from Chichester.
- [A.D. 1375—1395.] HENRY WAKEFIELD, Treasurer of England. It was this Bishop who altered the west front of his cathedral, and added the north porch. (Pt. I. §§ III., IV.)
- [A.D. 1395—1401.] TIDEMAN DE WINCHCOMB, translated from Llandaff. A Cistercian, and the physician of Richard II.
- [A.D. 1401, translated to London 1407.] RICHARD CLIFFORD, had been nominated by the Pope to the see of Bath and Wells, but the King (Henry IV) refused to confirm the nomination, and subsequently made Clifford Bishop of Worcester. He had been one of the "clerks," and a special favourite, of Richard II.
- [A.D. 1407—1419.] THOMAS PEVERELL, translated from Llandaff. A Carmelite of much learning. Peverell had been made Bishop of Ossory by Richard II. in 1397, and in the following year was translated to Llandaff.
- [A.D. 1419, translated to Ely 1426.] PHILIP MORGAN, had been Chancellor of Normandy. (See ELY, Pt. II.)
- [A.D. 1426—1433.] THOMAS POLTON, translated from Chichester. Bishop Polton died whilst attending the Council of Basle, (Aug. 13, 1433,) and was interred in that city.
- [A.D. 1435, translated to Ely 1443, and thence to Canterbury

1454.] THOMAS BOURCHIER. (See CANTERBURY, Pt. II.) It is there stated that Archbishop Bourchier's episcopate, of fifty-one years, is the longest on record in the English Church. This is only true so far as his predecessors are concerned. Bishop Wilson's (fifty-seven years) is the longest English episcopate. (See ELY, Pt. II.)

[A.D. 1444—1476.] JOHN CARPENTER, Provost of Oriel, and Chancellor of Oxford. He was born at Westbury, in Gloucestershire, and had so great a favour toward his native place that he restored and richly endowed the collegiate church there, of which the first Dean, under Bishop Carpenter's foundation, was William Canynges, the great Bristol merchant, one of the principal contributors toward the building of St. Mary Redcliffe. Carpenter intended that the bishops of his see should henceforth bear the double title "of Worcester and Westbury;" "but," says Fuller, "though running cleverly on the tongue's end, it never came in request, because therein *impar conjunctio*, the matching of a cathedral and collegiate church together*." Bishop Carpenter was buried at Westbury. The collegiate buildings were destroyed during the civil war.

[A.D. 1476, translated to Ely 1486.] JOHN ALCOCK. (See ELY, Pt. II.)

[A.D. 1487—1497.] ROBERT MORTON, Archdeacon of Winchester, and nephew of Cardinal Morton, Archbishop of Canterbury.

The next four bishops were Italian intruders.

[A.D. 1497—1498.] JOHN DE GIGLIIS, a native of Lucca, the Pope's collector in England. He was already Canon of Wells and Archdeacon of Gloucester.

[A.D. 1498—1521.] SILVESTER DE GIGLIIS, nephew of his predecessor, and, like him, Papal collector.

[A.D. 1521—1522.] JULIUS DE MEDICIS, uncle of Leo X., afterwards himself Pope Clement VII. He was made

* Worthies—Gloucestershire.

“perpetual commendator or administrator of the see of Worcester” by Papal bull, and resigned voluntarily in the following year.

[A.D. 1522—1535.] JEROME GHINUCCI, succeeded by papal provision, but probably with the consent of Henry VIII., to whom this last of the Italian bishops of Worcester was of great service. He was employed on many embassies, both to Spain and Italy, and laboured much in both countries to procure from their universities and theologians opinions in favour of the King’s divorce. After Wolsey’s disgrace, however, and the marriage with Anne Boleyn, the Bishop fell into disfavour, and was removed from his see by Act of Parliament in 1535, as “an alien and non-resident.” At the same time Cardinal Campeggio was removed from Salisbury.

During this foreign occupation of Worcester the affairs of the see were administered by suffragan bishops, of whom several will be found recorded in Mr. Stubbs’ *Registrum Sacrum Anglicanum*, Appendix V.

[A.D. 1535, resigned 1539.] HUGH LATIMER. The life of this most vigorous reformer belongs so completely to the history of his time that only the principal events in it can be mentioned here. Latimer was born at Thurstaston, in Leicestershire. The passage from his sermons in which he describes his father’s condition has been often quoted:—
 “My father was a yeoman, and had no lands of his own; only he had a farm of three or four pounds a-year at the uttermost, and hereupon he tilled so much as kept half-a-dozen men; he had walk for a hundred sheep, and my mother milked thirty kine. He was able and did find the king an harness with himself and his horse, whilst he came unto the place that he should receive the king’s wages. I can remember I buckled his harness when he went to Blackheath field. He kept me to school, or else I had not been able to have preached before the King’s Majesty now. He married my sisters with five pounds, or twenty nobles,

a-piece ; so that he brought them up in godliness and fear of God. He kept hospitality for his poor neighbours, and some alms he gave to the poor ; and all this did he of the same farm where he that now hath it payeth sixteen pounds by the year or more, and is not able to do anything for his prince, for himself, nor for his children, or give a cup of drink to the poor."

Latimer was educated at Christ's College, Cambridge, where he was at first well known as a defender of the "old religion," and afterwards, by the persuasion of his friend Thomas Bilney, became as zealous a reformer. He was more than once silenced by the University, but had powerful friends, and was introduced at court by the King's physician, Dr. Butts, and by Cromwell, the latter of whom procured for him the living of West Kington, in Wiltshire. Here he was accused of favouring strange and novel doctrines touching the saints and purgatory, and was compelled to appear before Stokesley, Bishop of London. He escaped with some difficulty, the King himself interfering ; and in 1535, after Ghinucci's deprivation, Latimer was made Bishop of Worcester. In his diocese he laboured zealously, until the Parliament of 1539, which, by the influence of Gardiner, passed the famous Six Articles. For these Latimer would not vote, and at once resigned his see, as did Shaxton, Bishop of Salisbury. He was very shortly afterwards sent to the Tower, on a charge of having spoken against the Six Articles. He remained in prison during the last six years of Henry's reign, but was set at liberty on the accession of Edward. He would not be reinstated in his see, however, but remained with Cranmer at Lambeth, occasionally preaching at Paul's Cross, until the fall of the Duke of Somerset. He then retired into the country. On Mary's accession he was apprehended by Gardiner's order, and was sent to Oxford with Cranmer and Ridley, where he suffered Oct. 16, 1555.

The fullest and best account of Latimer will be found in

Foxe, although, like the rest of the "Book of Martyrs," it must be read with due caution. His sermons, with a life, were edited by Watkins in 1824, and with other remains, for the Parker Society, in 1844.

[A.D. 1539, resigned 1543.] JOHN BELL, Archdeacon of Gloucester. The cause of his resignation is unknown. He died in 1556, and was buried in the church of Clerkenwell, London.

[A.D. 1543, translated to York 1554.] NICHOLAS HEATH, translated from Rochester. In 1551 Bishop Heath was deprived, for non-compliance with the new order introduced under Edward VI., and was imprisoned in the Fleet until Mary's accession. He was restored by her, and was made President of Wales and Chancellor of England after the death of Gardiner. During the imprisonment of Heath, Bishop Hooper of Gloucester held the see *in commendam*, together with his own.

[A.D. 1554—1559.] RICHARD PATES, said to have been consecrated Bishop of Worcester in 1534, after the deprivation of Ghinucci, and to have been then removed to make way for Latimer. The proofs of this, however, are not evident, although Godwin asserts that Pates was present at the Council of Trent, and there signed himself Bishop of Worcester. He was, at any rate, placed in full possession of the see on the translation of Bishop Heath to York in 1554. On Elizabeth's accession he was deprived, and died at Louvain after a life of some vicissitude.

The dates already given shew that five ex-bishops of Worcester, Pates, Latimer, Bell, Heath, and Hooper, were living at the same time.

[A.D. 1559, translated to London 1570.] EDWIN SANDYS, President of Catherine Hall, Cambridge.

[A.D. 1571—1576.] NICOLAS BULLINGHAM, translated from Lincoln.

[A.D. 1577, translated to Canterbury 1583.] JOHN WHITGIFT. (See CANTERBURY, Pt. II.)

[A.D. 1584—1591.] EDMUND FREKE, translated from Norwich.

[A.D. 1593, translated to London 1595.] RICHARD FLETCHER, translated from Bristol. (See that Cathedral, Pt. II.)

[A.D. 1596, translated to Winchester 1597.] THOMAS BILSON. (See WINCHESTER, Pt. II.)

[A.D. 1597—1610.] GERVAS BABINGTON, translated from Exeter.

[A.D. 1610—1616.] HENRY PARRY, translated from Gloucester.

[A.D. 1616—1641.] JOHN THORNBOROUGH, translated from Bristol. (See that Cathedral, Pt. II.)

[A.D. 1641—1650.] JOHN PRIDEAUX, was born at Stowford, in the parish of Harford, in Devonshire. His family, although entitled to bear the arms of Prideaux, was in poor circumstances; and the future Bishop became a candidate for the place of parish clerk at Ugborough, and was disappointed. A friend sent him to school for a short time; and he then travelled on foot to Oxford, where he was employed in the kitchen of Exeter College. In 1596, when his abilities had become known, he was admitted a member of the college, of which he eventually became Rector. In 1615 he was made Regius Professor of Divinity, and in 1641 became Bishop. "If I could have been clerk of Ugborough," he used often to say, "I had never been Bishop of Worcester."

Bishop Prideaux was an unflinching Royalist, and excommunicated all in his diocese who took up arms against the King. He was of course severely treated in his turn; his palace was plundered, and he was obliged to sell his library as a last means of support. He died at Bredon, in Worcestershire, in 1650, in the house of his son-in-law, Dr. Sutton. An elegy on his death will be found among the works of the Cavalier poet Cleveland. A full account of Bishop Prideaux, with some interesting local anecdotes, is given by Prince in his "Worthies of Devon."

[A.D. 1660—1662.] The first Bishop of Worcester after the

Restoration was GEORGE MORLEY, translated to Winchester 1662. (See that Cathedral, Pt. II.)

[A.D. 1662, died the same year.] JOHN GAUDEN, translated from Exeter. (See that Cathedral, Pt. II.)

[A.D. 1662, translated to Salisbury 1663.] JOHN EARLE. (See SALISBURY, Pt. II.)

[A.D. 1663—1670.] ROBERT SKINNER, had been consecrated to the see of Bristol in 1637, and had been translated to Oxford in 1641. During the civil war he was imprisoned by the Puritans. He died at the age of eighty, the last English bishop who had been consecrated before the Great Rebellion.

[A.D. 1671—1675.] WALTER BLANDFORD, Warden of Wadham College, Oxford, translated from Oxford.

[A.D. 1675—1683.] JAMES FLEETWOOD, Provost of King's College, Cambridge. Bishop Fleetwood was the seventh son of Sir George Fleetwood of Lancashire, and whilst all the rest of his family joined the Puritans, he alone remained a Royalist.

[A.D. 1683—1689.] WILLIAM THOMAS, translated from St. David's. Bishop Thomas was a Nonjuror; and, with the other nonjuring bishops, would have been deprived of his see, had not his death occurred, June 25, 1689.

[A.D. 1689—1699.] EDWARD STILLINGFLEET, "a man deeply versed in ecclesiastical antiquity, of an argumentative mind, excellently fitted for polemical dispute . . . In the critical reign of James II. he may be considered as the leader on the Protestant side." Stillingfleet was, however, strongly tenacious of the authority of the Church, and was decidedly opposed to the "latitudinarian" theology of his time. He was born, 1635, at Cranbourne, in Dorsetshire, was educated at St John's, Cambridge, and afterwards became Rector of Sutton, in Nottinghamshire, where he wrote and published his *Irenicum*, and (1662) his "*Origines Sacræ*, or, A Rational Account of the Grounds of Natural and

* Hallam, Literary History, Pt. iv. chap. ii.

Revealed Religion;" a book of considerable importance, which brought him into great notice. Passing from one preferment to another, he became in 1689 Bishop of Worcester. In 1699 he died at his house in Westminster. His body was conveyed to his own cathedral for interment, when the monument which still remains (Pt. I. § VI.) was erected by his son. The inscription was written by Dr. Bentley, who had been the Bishop's chaplain.

The *Origines Sacræ* is the most important of Bishop Stillingfleet's works; but his entire writings, collected and reprinted in 1710, fill six folio volumes. After he became Bishop of Worcester, he wrote a "Vindication of the Doctrine of the Trinity," in answer to some parts of Locke's Essay.

[A.D. 1699—1717.] WILLIAM LLOYD, translated from Lichfield. In 1680 he had been consecrated to the see of St. Asaph, and was one of the seven bishops sent to the Tower by James II. He died in 1717, aged ninety-one; and was buried in the parish church of Fladbury, near Evesham, of which his son was rector. Bishop Lloyd's learning was considerable, although few of his works are now remembered.

[A.D. 1717—1743.] JOHN HOUGH, translated from Lichfield. Bishop Hough was the famous President of Magdalen College, Oxford, forcibly dispossessed in 1687 by James II., who had ordered the Fellows to elect Samuel Parker, Bishop of Oxford, and a Romanist. The story, which will best be read in Macaulay's "History of England," (vol. ii,) need not be repeated here. Dr. Hough was restored to the presidency in 1688, together with the twenty-five fellows who had been expelled at the same time. In 1690, King William made him Bishop of Oxford, with liberty to retain the headship of his college. In 1699 he was translated to the see of Lichfield, and thence in 1717 to Worcester. On the death of Archbishop Tenison in 1715 the primacy had been offered to, and declined by,

him. All who mention Bishop Hough bear witness to the simplicity and excellence of his character.

[A.D. 1743—1759.] ISAAC MADDOX, translated from St. Asaph. Bishop Maddox is best known as the author of “A Vindication of the Government, Doctrine, and Worship of the Church of England, established in the reign of Queen Elizabeth.” He was the founder of the Worcester Infirmary, to which the story of the Good Samaritan on his monument refers. (Pt. I. § XVIII.)

[A.D. 1759—1774.] JAMES JOHNSON, translated from Gloucester.

[A.D. 1774, translated to Winchester 1781.] BROWNLOW NORTH, translated from Lichfield.

[A.D. 1781—1808.] RICHARD HURD, translated from Lichfield. Bishop Hurd is now best remembered as the friend and biographer of Warburton; but he was himself conspicuous among the scholars of his time. He was born, the son of a small farmer, at Penkridge, in Staffordshire, in 1720; was educated at the grammar school at Brewood, and was sent as a sizar to Emmanuel College, Cambridge, where he afterwards obtained a fellowship. Ten years later he made the acquaintance of Warburton, whose friend he remained through life. In 1763 he was elected Preacher of Lincoln’s Inn; and in 1765 Warburton made him Archdeacon of Gloucester. George III., who greatly admired his “Moral and Political Dialogues,” made him Bishop of Lichfield and Coventry in 1774: and in 1776 Preceptor to the Prince of Wales and the Duke of York. In 1781 Hurd was translated to Worcester; and declined the see of Canterbury on the death of Archbishop Cornwallis in 1783.

Some curious anecdotes are told of Bishop Hurd’s bad temper, the sharpness of which is sufficiently evident in his letters. Madam D’Arblay, however, says of him,—“Piety and goodness are so marked on his countenance, which is truly a fine one, that he has been named, and very justly, the ‘Beauty of Holiness.’ Indeed, in face, manner, de-

meanour, and conversation, he seems precisely what a bishop should be,—and what would make a looker on—were he not a bishop, and a see vacant—call out, ‘Take Dr. Hurd!—that is the man.’” George III. spoke of him as the “most naturally polite man he had ever known.”

Bishop Hurd died in 1808, at Hartlebury Castle, where he had built a library for the reception of Warburton’s books, which he left as a legacy to the see. A life of Bishop Hurd, containing some interesting selections from his correspondence, has been published by the Rev. Francis Kilvert. (London, 1860.)

[A.D. 1808—1831.] FFOLLIOTT H. W. CORNEWALL, translated from Hereford.

[A.D. 1831—1841.] ROBERT JAMES CARR, translated from Chichester.

[A.D. 1841—1861.] HENRY PEPYS.

[A.D. 1861.] HENRY PHILPOTT.

APPENDIX.

SINCE the year 1866 the architectural restoration of the cathedral has been continued, and nearly completed, under the direction of Mr. A. E. PERKINS, who died in 1873; and the refitting and decoration of the choir and its aisles, besides the paving of the nave, have been carried out from designs furnished by Sir G. G. SCOTT, and under his care. These works are described in the following Notes.

I.

(PART I., page 155.)

The *North Porch* may be compared with that of Gloucester Cathedral, of somewhat (perhaps twenty years) later date. The exterior niches have been filled with figures. Above the entrance is Our Lord, with four Apostles on either side. In the lower niches, flanking the entrance, are the four remaining Apostles.

II.

(PART I., page 158.)

The Norman portal below the west window has been restored. It is of very late character, with a pointed arch. A gabled pediment above the portal rises into the lower part of the window. In the gable is sculptured the Expulsion from Paradise; in the tympanum of the portal below is the Sacrifice of Isaac. On the exterior the arrangement is similar. In the gable is Our Lord in Majesty, with Angels; in the tympanum the Virgin and Child, also with Angels.

III.

(PART I., p. 161.)

The cleaning of the nave vaulting has shown that stones of different colours were used in it, as in the Norman work of the transepts. The bosses have been, in great part, gilt, and green colouring has been applied round them.

The floor of the nave is laid with black and white marble, the gift of the Earl of Dudley. This pavement, somewhat sombre, but rich in effect, and contrasting well with the rest of the stone in the nave, has replaced a flooring laid down in 1748.

IV.

(PART I., page 165.)

The bosses of the vaulting under the central tower, and those of the transepts, have been gilt. The coloured stones used freely in the walls and vaulting render unnecessary any additional decoration.

The general effect, looking eastward from the main crossing, is certainly fine; but would be greatly improved by the insertion of stained glass in the aisle and clerestory windows. At present the cathedral is much too light, and the comparatively open character of the choir, with its pierced side-screens, is felt to be almost unpleasant. This would be much softened by rich stained glass.

V.

(PART I., page 169.)

The restoration of the choir and presbytery has been carried out from the designs and under the direction of Sir G. G. SCOTT.

The *choir screen*, which has replaced a composition of lath-and-plaster, erected in 1812, is of the same general character as the screens at Lichfield and Ely, and is constructed of oak and metal, with open arches, so as to allow of the use of the transept for congregational purposes. It is very rich in design, with a lofty

central gable, in the pediment and at the sides of which are carved figures. The cresting of the screen is of metal, and the spandrils are filled in with wrought iron-work, bronzed.

The stalls are arranged in the two westernmost bays of the choir. The upper stalls, with the subsellia, are ancient, but have been carefully restored, and new portions have been supplied where necessary. The sub-stalls are entirely new. The stalls are without canopies, except three on either side of the choir screen, and these are bent round in a manner rendered necessary by the open screen, which allowed of no backing. An iron grille of very open work, bronzed, is carried at the back of the stalls, and separates them from the aisles—an arrangement which necessarily throws the choir very open. On the north side is the organ, the oaken case of which is richly carved.

The *presbytery*, the two bays east of the choir proper, is divided from the aisles by open screens of oak, the lower panels filled with scroll-work of iron, touched in places with gold. The ancient stone pulpit remains, and is placed against the middle pier of the presbytery, on the north side.

Five steps ascend to the bay beyond the presbytery, and the altar itself is raised on two additional paces. On the north side of this bay is an enriched stone screen; on the south is Prince Arthur's Chantry, unrestored. Behind the altar is an elaborate *reredos*, connected with the piers on either side by open screen work. The *reredos* itself is in five compartments: that in the centre, the highest and most important, having its canopy crowned by a cross rising above the gable. In the central compartment is Our Lord in Majesty—a figure of great dignity; in those on either side, two of the Evangelists. In the canopies are Angels. The figures are in English alabaster, the supporting shafts of rich marbles; and the borders of the compartments are inlaid with agates. On the whole this is one of the best of the similar compositions which have formed part of the modern restoration of so many English great churches and cathedrals.

The window of the Lady Chapel is seen through the open screens at the side of the *reredos*.

The vaulting of the choir has been decorated by HARDMAN. The bosses are gilt, with an enrichment in blue and gold round each. In the vaulting spaces are medallions of Saints and Apostles, on a pale blue ground; the rest of each space being covered with scroll work in red and blue on a cream-coloured ground. The main ribs are in red, blue, and gold. In the space above the altar

platform are figures of Angels surrounding the main boss (on which is the Saviour); and in the angles, four Evangelists and four Prophets. Round the central boss is an inscription. The general tone of colour is not too deep, so that the height of the roof is well preserved. The ornament is carried so completely over the vaulting as to prevent any effect of spottiness, and the general cream ground harmonizes well with the colour of the stone below.

The floor of the choir and presbytery has been laid with tiles and polished marble.

The most questionable portion of the restoration (perhaps the only part in which gilding has been at all misapplied) is the "renewal" of the tomb and effigy of King John. This has been gilt entirely; an error the more to be regretted because some indications of the original colour remained—sufficient to prove that the present condition of the monument is in no sense a restoration. The effect of the modern work is to deprive this most interesting effigy of the semblance (at least) of antiquity. It is proper to add that Sir G. G. Scott is not answerable for this gilding, which was done without his approval or sanction.

VI.

(PART I., page 180.)

The vaulting of the Early English Chapel in the South choir-aisle has been decorated with diapered ornament on a cream-coloured ground. The aisle vaulting is of similar character, with a slight difference in the ornaments east and west of the eastern transept.

The vaulting of the Lady Chapel has nearly the same decoration as the choir, but is somewhat more enriched; and the colouring in the Eastern Transept is of the same general character.

Iron grilles have been placed at the west end of the choir aisles, and at the top of the steps which descend to the eastern transept.

The back of the reredos, toward the Lady Chapel, is of plain marble. The pierced arcade on either side gives it lightness. The height of the screen is owing to the crypt below, which extends under the choir, but not eastward under the Lady Chapel.

VII.

(PART I., page 196.)

The *West Front* has been restored by the late Mr. PERKINS, and the Norman portal restored. The gable rises into the window above. The Decorated style has been chosen for the window in order to harmonize with the north aisle of the nave; but it is doubtful (if the *West Front* was to be altered at all) whether Early English work would not have been more in keeping with the greater portion of the Church.

VIII.

(PART I., page 200.)

A peal of twelve bells, cast by TAYLOR & CO., of Loughborough, which has the reputation of being the finest and most musical in the kingdom, has been placed in the tower, through the exertion of the Rev. R. Cattley, Minor Canon of the Cathedral. The tenor weighs 50 cwt. There is also a great hour bell, weighing $4\frac{1}{2}$ tons, cast by the same founders; and a powerful clock by JOYCE. The great bell is audible at a distance of many miles. Musical chimes, constructed to play 28 tunes, have been added at the cost of Mr. J. W. Lea. They play at every third hour, and add greatly to the cheerfulness of the city.

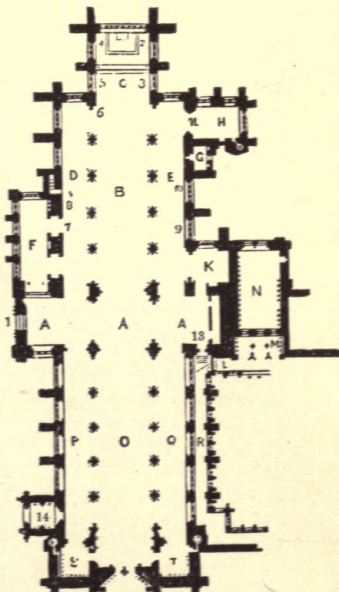
The tower was restored chiefly at the cost of the Earl of Dudley, who gave 5000*l.* toward it.

A superb pulpit for the nave, which will cost nearly 2000*l.*, and is still in preparation (1873), is also the gift of the Earl of Dudley, who has moreover commissioned HARDMAN to fill the new west window with stained glass, the subject being the Creation—to be treated somewhat after the fashion of the great east window at York.

REFERENCES.

- A A A Tower and Transept.
- B Choir.
- C Chancel or Sacrarium.
- D North Choir-aisle.
- E South Choir-aisle.
- F Elder Lady-chapel.
- G Ante-chamber to Berkeley Chapel.
- H Berkeley Chapel.
- K Newton Chapel.
- L Cloister.
- M Vestibule of Chapter-house.
- N Chapter-house.
- O Nave.
- P North aisle of Nave.
- Q South aisle of Nave.
- R North walk of Cloister.
- S North-west Tower.
- T South-west Tower.

- 1 North Entrance.
- 2 Sedilia.
- 3 Mont. of Abbot Newland.
- 4 Mont. of Abbot Knowle.
- 5 Mont. of Abbot Newberry.
- 6 Mont. of Bishop Bush.
- 7 Mont. of Maurice Lord Berkeley, and Wife.
- 8 Staircase to Triforium and Tower.
- 9 Mont. of Thomas Lord Berkeley.
- 10 Mont. of Maurice Lord Berkeley II.
- 11 Mont. of Thomas Lord Berkeley II.
- 12 Entrance to Cloister.
- 14 North Porch.

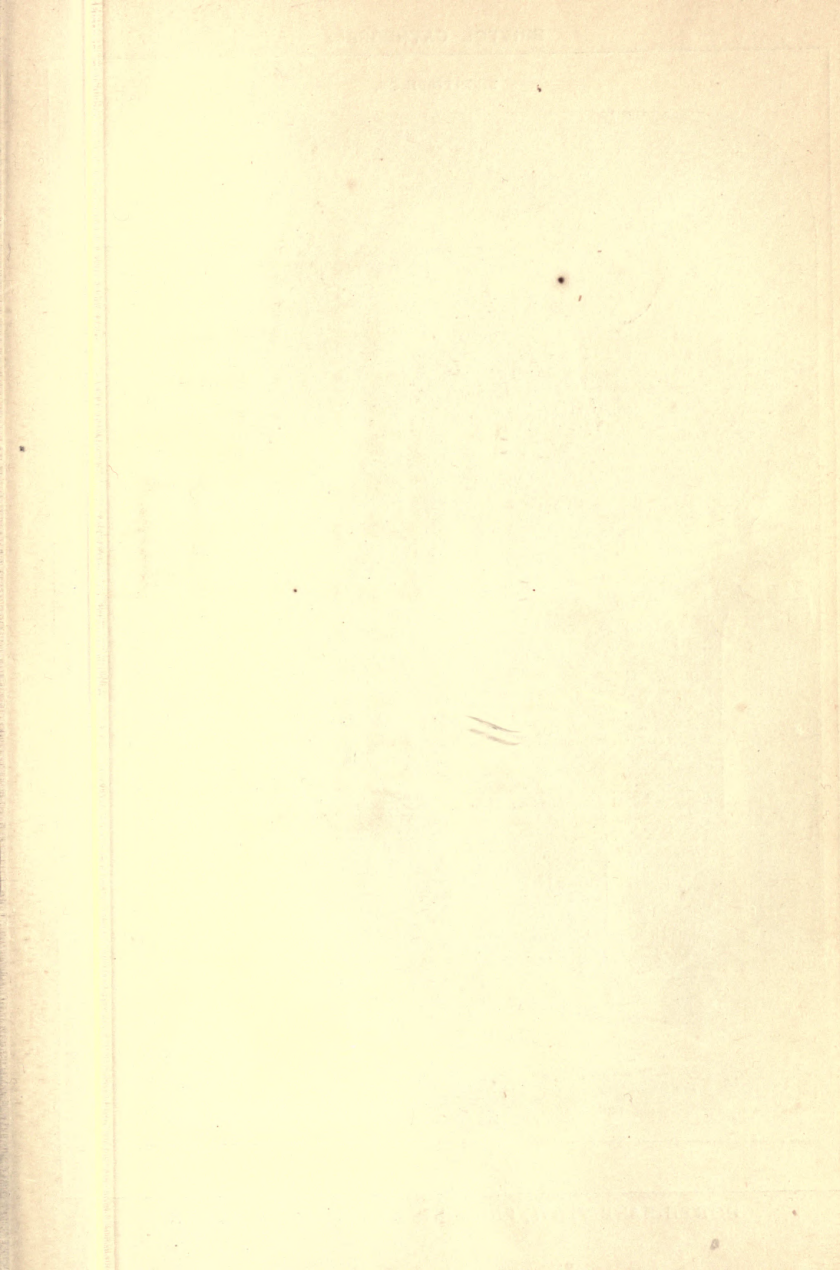


SCALE OF FEET
0 10 20 30 40 50 60 70 80 90 100

GROUND-PLAN, BRISTOL CATHEDRAL.

(WITH THE NEW NAVE. EDMUND STREET, Architect.)

Scale, 100 ft. to 1 in



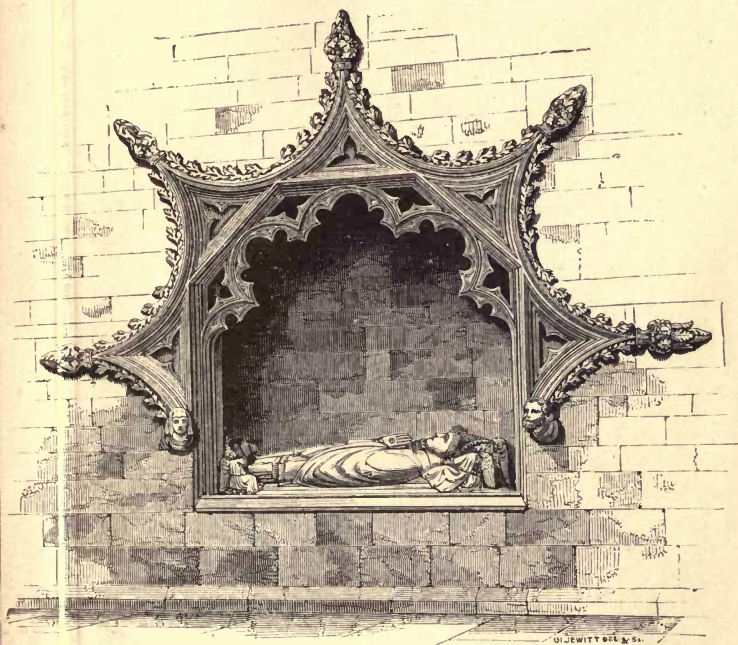
BRISTOL CATHEDRAL.

FRONTISPIECE.

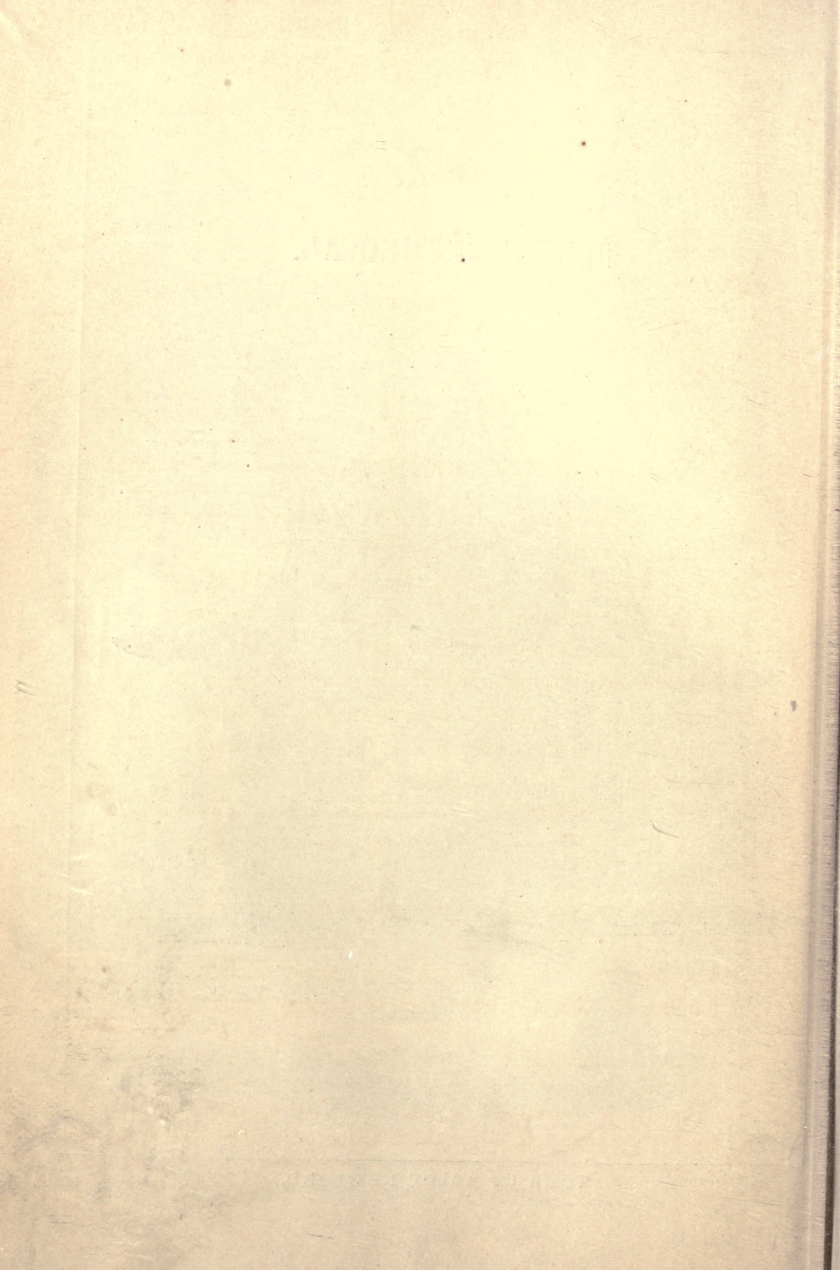


NORTH-EAST VIEW, FROM ST AUGUSTINE'S GREEN.

BRISTOL CATHEDRAL.



TOMB OF ABBOT NEWLAND.



BRISTOL CATHEDRAL.

PART I.

History and Details.

I. THE documents relating to the history of Bristol Cathedral, which had been preserved in the chapter-house, were destroyed during the riots of 1831. A roll of the time of Abbot NEWLAND (1481—1515) exists in the muniment-room of Berkeley Castle, and is almost the only original authority remaining. Some few dates, however, from documents in the Registers of Worcester, and from accounts in the possession of the Dean and Chapter of Bristol, have been carefully collected by Mr. Godwin, whose intimate acquaintance with the building renders his conclusions of especial value^a.

II. Bristol was one of the new dioceses created by Henry VIII. in 1542. Up to that time the cathedral had been the church of an Augustinian monastery, founded by Robert Fitzhardinge in the year 1142. Ac-

^a Mr. Godwin's paper on Bristol Cathedral, illustrated by numerous plans, will be found in the twentieth volume of the *Archæological Journal*. It is right to acknowledge the great use that has been made of it in the following account.

cording to Mr. Godwin, the church, as finished by Fitzhardinge, "contained a nave with north and south aisles, a central tower with north and south transepts, a presbytery with north and south aisles, and a *via processionum*." To this original church some additions were made during the Early English period; and during the abbacy of EDMUND KNOWLE (1306—1332) the Norman choir was replaced by that which now exists. The chapels on the south side of the choir were probably added in the time of Knowle's successor, Abbot SNOW, (1332—1341); to whom must also perhaps be attributed the Decorated work of the transepts. The central tower, as it now appears, was the work of Abbot NEWLAND, (1481—1515); who also added the groined roof to the north transept. The vaulting of the south transept was completed by Abbot ELLIOT, (1515—1526). The present nave is modern. The general belief has hitherto been, that Fitzhardinge's nave (with the exception of the eastern bays, which were removed by Abbot Newland during his work on the tower and transept) remained untouched until the dissolution, when it was destroyed before the abbey church was restored as the cathedral of the new diocese: but Mr. Godwin proves almost conclusively that the Norman nave and aisles were removed by Abbot Elliot, who had rebuilt the cloisters, and whose intention of rebuilding the nave was prevented by his death in the year 1526. (See § xiv.) The Norman bases of the piers on one side of the nave (of the same character as the chapter-house) were

discovered, some years since, in their original positions; and work remaining at the end of one of the canons' houses seems to indicate that the west front was flanked by towers. (For the present *nave*, see APPENDIX, note 1.)

The probable dates of the several portions of the cathedral, according to Mr. Godwin, whose conclusions may be safely accepted, are as follows:—

Norman (1142—1148)—Staircase in north aisle, leading to the tower; portions of the walls in both transepts; and the gateway to the abbot's lodgings.

Transition Norman (1155—1170)—Chapter-house and vestibule; great gateway to Lower College Green; (this, however, has been rebuilt, see § XIV.) (Both Norman and transition Norman were the work of Fitzhardinge the founder; but the latter, and richer, portions were apparently built after the year 1155, when Fitzhardinge received from Henry II. the forfeited estates of Roger de Berkeley^b.)

^b "The monastery of St. Augustine was founded in 1142, and was so far advanced in 1148 as to be ready for consecration. On the Ides of April in the same year, six monks from the monastery of Wigmore were inducted into the new building, and Richard, one of their number, was appointed abbot. In 1155 the King conferred upon Robert Fitzhardinge the forfeited estates of Roger de Berkeley, and by this means the founder of St. Augustine's was enabled to provide for the abbey to a much greater extent than at first contemplated, for by a charter preserved at Berkeley Castle, he gives all the churches belonging to Berkeley, with the chapels and all their appurtenances, to the abbey. The deed is undated, but must have been executed in the reign of Henry II., mention being made of "dominus rex Henricus," and "Henrici regis avi sui." The date must therefore be between

Early English (temp. Abbot John, ?1196—1215)—
The greater part of the Elder Lady-chapel.

Early English (temp. Abbot Long, ?1237—1264)—
Portions of the north transept.

Decorated (geometrical, 1283—1294?)—Roof and
east window of Elder Lady-chapel.

Decorated (temp. Abbot Knowle, 1306—1332)—Choir
and choir-aisles.

Late Decorated (temp. Abbot Snow, 1332—1341)—
Chantry and vestibule, south-east of the choir; and the
Newton Chapel.

Perpendicular (temp. Abbot Newland, 1481—1515)
—Central tower. Perpendicular work in the north
transept, including the roof.

Perpendicular (temp. Abbot Elliot, 1515—1526)—
Vaulting of south transept.

Notwithstanding its mutilation, Bristol Cathedral de-
serves the most careful study. The Norman and Deco-

1155 and 1170, in which latter year Fitzhardinge, then a canon of St. Augustine's, died. From these circumstances we may, I think, conclude, that in 1142 the monastery was begun; that in 1148 the church was consecrated, and the domestic buildings sufficiently advanced for the accommodation of six monks; and that on the accession of Henry II., (1155,) Fitzhardinge was enabled, by the grant of the forfeited Berkeley estates, not only to increase its endowment, but to complete the building; and that, too, in a more elaborate style than was at first designed. The Norman remains are therefore, I conceive, of two different dates. To the earlier (1142—1148) belong the vestiges of the old church, and the abbot's lodgings; to the latter (1155—1170) may be referred the great gateway with its attached postern and the chapter-house."—*E. W. Godwin.*

rated portions are of unusual value and interest: and the latter, especially, presents many features which "partake very much more of the nature of what we may call German, than English Gothic of that period^{*}." The peculiar vaulting of the choir-aisles and the richly decorated monumental recesses in the work of Abbot Knowle may be regarded as the specialities of this cathedral.

Since the year 1861 an extensive series of restorations (to be pointed out as we proceed) has been carried on within the cathedral, under the superintendence of Messrs. Pope and Bindon, local architects. The nave, begun in 1867, is nearly (1873) completed. The architect is STREET. (See APPENDIX, note 1.)

III. The exterior (see § XIV.) of the cathedral (which occupies the highest ground outside the ancient walls of the city, see Pt. II.) is comparatively uninteresting; although its smoke-stained walls contrast well with the trees of St. Augustine's Green. The restoration has been extended to much of the parapet and pinnacles. The only general views to be obtained are from St. Augustine's (or the Upper College) Green. [See *Frontispiece*.] From the lower green there is a good view of the tower, with the whole of the transept.

IV. The cathedral is entered through a debased doorway at the north end of the *transept*. The existing tower and transept occupy the exact site of the

^{*} The Rev. J. E. Carter, in the Bristol volume of the Archaeological Institute.

Norman ones, and great part of the original walls was retained in the later structure. "The Norman work of the *north* transept is confined to the coursed masonry below the Early English jambs of the great north window, and possibly the core of the buttresses^d." In the *south* transept, the Norman work is more extensive, but is chiefly visible on the exterior. "In the western wall may be seen a blocked-up doorway, with its nook-shaft and plain soffit, indicating the early work of the 'prepositor,' (Fitzhardinge). This doorway . . . appears to have been a temporary entrance to the first Norman church," (that dedicated in 1148,) "which extended only as far westward as the present building. When the Norman nave and its aisles were built, this entrance to the church would have been blocked up, and a new doorway constructed in the usual position entering from the end of the east cloister into the south aisle. The flat pilaster buttresses at the angles of this transept, the set-off in the wall indicating the level of the old parapet, below this the jamb of a plain Norman window, and the plain gable window seen over the roof of the chapter-house, set in a rough wall still retaining marks of the steep pitch of the old roof, are of the same date^e." Inside the transept a "Norman cushion-shaped corbel may be seen, supporting the later capital of the Perpendicular vaulting."

Some part of the *south* transept was rebuilt during the Early English period, after the construction of the Elder Lady-chapel. The traces of Early English work

^d Godwin, p. 44.

^e Ibid., pp. 43, 44.

are now confined to the north wall of the transept, "a great part of the buttresses and their base moulding, the cill and stringcourse on the exterior, as well as the internal jamb, moulding, and shafts of the great north window being decidedly Early English, but of a more delicate and advanced character than that of the Elder Lady-chapel^f." Mr. Godwin assigns this work to Abbot LONG, (1237—1264).

Both transepts were altered during the Decorated period, probably by Abbot SNOW, (1332—1341). The arch opening to the south choir-aisle is of this time, but that to the north aisle of the choir is of much later character, and formed part of Abbot NEWLAND's work, (1481—1515); who also constructed the groined roof of the north transept, and the arches, now closed, which were intended to open to the nave-aisles. Upon the bosses of the rich lierne vaulting are carved, among other subjects, the instruments of the Passion, and a heart pierced with two swords, which has been confounded with Abbot Newland or Nailheart's rebus^g,—a bleeding heart pierced with three nails,—to be seen at the feet of his effigy, (§ VII.) The vaulting of the south transept, "which springs at a higher level than any of the rest," is assigned to Abbot ELLIOT, (1515—1526).

Before their rebuilding, the lower part of the tower-piers was in fact Norman. The piers, "although transformed to something like the character of Perpendicular work, are constructively Norman; . . . it re-

^f Godwin, p. 48.

^g Godwin.

quired but little alteration to reduce the Norman section to its present form, which I conceive to have been effected not by grafting in new work, but by the much easier process, in this case, of cutting away the old. . . . The object of this alteration was not only to lighten the piers, but to widen the tower, so that its inner face might be brought more into line with Knowle's new and wider choir, and the contemplated nave^b." These piers have been rebuilt, in order to strengthen the tower. (For them and for other work in the transept, see APPENDIX, note 2.)

The tracery of the great north window was inserted in 1704. The whole transept is disfigured by a collection of monuments, the greater part of which are of the worst style and period; some, however, may be noticed. In the *north* transept are—a monument for several members of the PORTER family, including Jane and Anna Maria, the well-known novelists; a monument by BACON for Mrs. DRAPER, (Sterne's "Maria,") who died in 1778. The figures on each side of the urn represent "Genius and Benevolence;" a tablet for the Rev. JOHN EAGLES, (author of "The Sketcher," and translator of Homer's Hymns,) "Scholar, Painter, and Poet, born at Bristol 1784, died 1855;" and one for the father and mother of MACREADY the tragedian. In the *south transept* are—a very pretty small tablet by TYLEY, of Bristol, for three children of R. WALWYN,

^b Godwin, p. 43. Mr. Godwin's text is accompanied by a very interesting diagram, shewing the supposed original form of the Norman piers, and the portions which must have been cut away.

Esq.; a monument by BACON for CATHERINE VERNON, died 1794,—“formed by nature to attract observation and invite respect;” a monument for Cowper’s LADY HESKETH, who died at Clifton in 1807; a memorial for WILLIAM PHILLIPS, sub-sacrist, who prevented the mob of rioters from profaning the cathedral in 1831; a monument by CHANTREY for MRS. CRAWFURD, with some fine medallion heads on the upper part; a tablet for MARY ANNE SCHIMMELPENNING; and against the east wall, a monument for Bishop BUTLER, (died 1752, see Pt. II.,) designed by FRIPP of Bristol. The monument is of Painswick stone, and the inscription, (see Pt. II.,) which is by Southey, should be read.

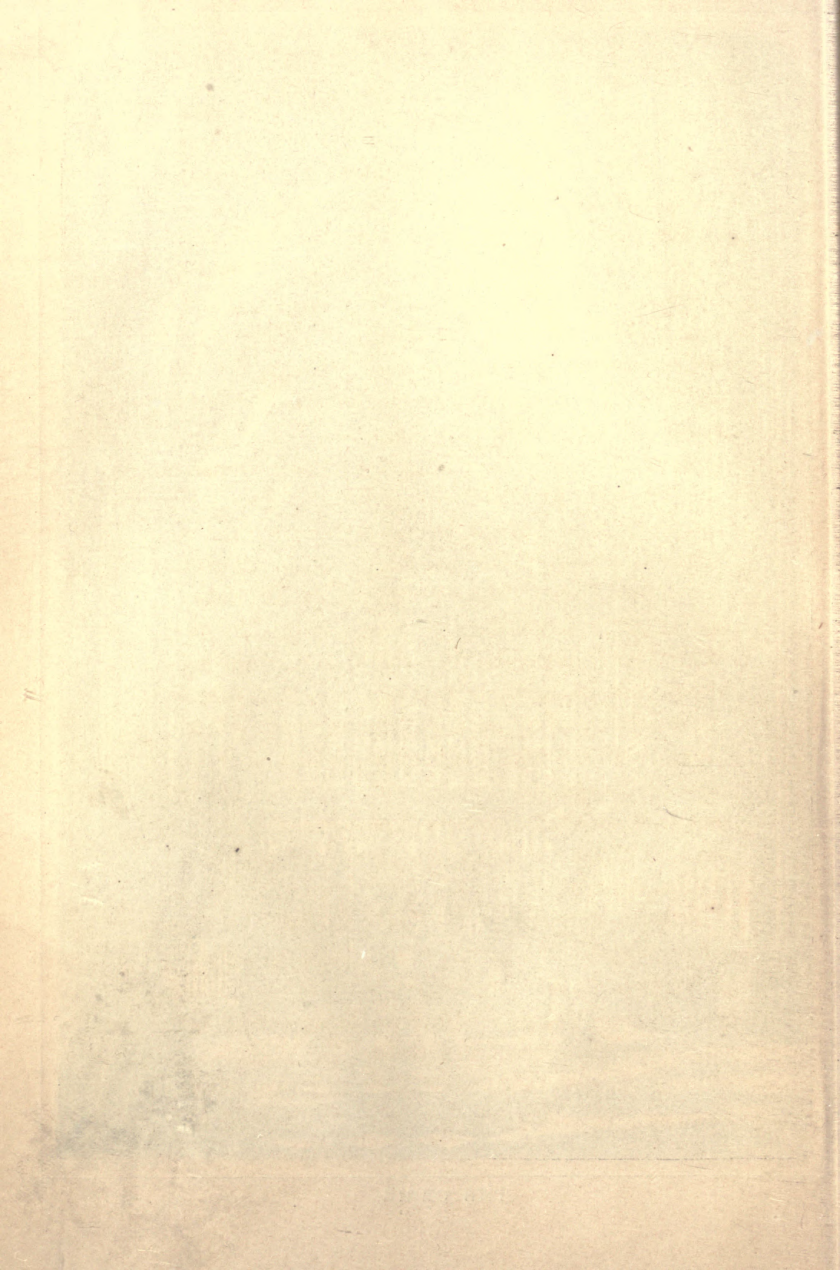
V. Before the recent restorations, a choir-screen (dating shortly before 1547, the year of Edward the Sixth’s accession) passed across the church two bays east of the tower; thereby converting a portion of the actual choir into a small nave or ante-chapel. This arrangement seems to have been made when the church first became a cathedral. A good modern stone screen, with a double arcade of pointed arches, now extends between the eastern piers of the tower; and the whole of the choir is thus rendered available for the congregation. The view on passing this screen is striking. The rich glass of the eastern windows (among the best in England) combines with the graceful lines of the Decorated piers and arches to produce a pleasing impression, which is not diminished by the recent changes and restorations, nearly all of which are judicious and effective.

The existing *choir* consists of five bays, from the tower to the east end of the aisles; beyond again is a chancel or sacrum, of two bays. The stalls are placed in the two easternmost bays of the choir.

The work of the choir, [Plate I.,] with its aisles, was commenced and nearly completed during the long abbacy of EDMUND KNOWLE, (1306—1332,) and belongs to the first or geometrical division of the Decorated period. The Norman choir seems to have terminated with a square ending, at the third bay from the eastern tower-piers,—the actual choir consisting of the tower and two bays of the presbytery, leaving the eastern bay for a *via processionum*. Abbot Knowle added two bays to the choir and its aisles, besides the Lady-chapel, projecting beyond them. “I have little doubt,” says Mr. Godwin, “that he contemplated no less an experiment than an entirely new church from east to west, using the Norman foundations, and even the walls above ground, wherever available: whatever may have been the actual extent of his work, that which now remains convinces me that it was but part of one bold continuous project, which, if carried out to the full length, would doubtless look full of design and originality, although, like many old and new works of the same class, by no means pleasing¹.” In this latter conclusion, however, all will not agree.

The Norman walls of the original church were probably retained by Abbot Knowle; and in the tower staircase opening from the north aisle are some Nor-

¹ p. 51.



man corbels, which are no doubt among the earliest remains of the Norman church now visible.

The clustered piers of the choir have triple shafts, from which springs the groined vaulting of both the choir and aisles. The capitals, of graceful leafage, have been touched with gold and colour. The lofty pointed arches between the piers are very pure and fine; the archivolts, (or group of soffete mouldings,) it should be remarked, spring from the ground, and run round the arches continuously, without any capitals. The lierne vaulting of the roof has its compartments foliated, with the exception of those in the last bay of the choir, and of the two bays of the sacarium. These are plain; and it has been conclusively proved by Mr. Godwin, from a comparison of the measurements in the Itinerary of William of Wyrcestre, that the high altar originally stood at the last of the richer bays, and that a screen ran across behind it, separating the three plainer ones. This was a more usual position for the high altar than the extreme east end of the building. Such an arrangement also admitted of the usual processional passage at the back of the altar; and the easternmost bay formed the Lady-chapel.

Between the piers in the lower bays of the choir lofty candelabra of brass have been placed, on pedestals of white stone, carved in panels, with leafage. These (which were designed and manufactured by Skidmore of Coventry) are recent, and perhaps questionable, additions. The pavement is of black and white marble lozenges. The *stalls*, which were originally Decorated,

of the same date as the choir, have been restored, added to, and placed in the two easternmost bays, below the sacrarium. The modern carving of the episcopal throne, and that of the sides of the principal seats, is but indifferent. Some of the ancient misereres deserve notice. On one is a fox preaching to geese; and on another a tilting with brooms between a man and a woman,—one mounted on a pig, the other on what seems intended for a turkey-cock, although the turkey is usually said to have been introduced at a much later date (Henry VIII.) than that of the miserere.

The organ is on the north side of the choir, immediately below the stalls.

VI. The *chancel*, or *sacrarium*, is of the same date and general character as the choir. It is of two bays, the easternmost of which is raised by a single step. The window in each bay corresponds to that opposite; the two western windows being of unusual and beautiful design. All the windows have transoms, and the heads of the lower compartments are filled with rich and peculiar tracery. A parapet of open quatrefoils (new, and part of the recent work) runs at the foot of the windows. Under the parapet is a stringcourse with the ball-flower, on which the ancient colouring, blue, red, and gold, has been restored. The stringcourse circles the triple vaulting-shafts, the central shaft being of Purbeck marble. The capitals of the shafts are gilt. The vault itself resembles that of the choir, without the cusps.

On removing the whitewash from the walls, paintings

of angels were discovered at the four angles of the chancel, under the stringcourse. They were enclosed in quatrefoils, with blue backgrounds. The angels had golden nimbi.

The *east window*, which fills the whole of the end above the reredos, is pure Decorated, and of singular beauty in tracery and design. The manner in which the stained glass which fills the minute divisions of the tracery is adapted to its position, and adds to, instead of interfering with, the beautiful effect of the tracery itself, is an example worthy of all imitation. The glass, according to Mr. Winston, dates from about the year 1320. In 1847 the window was completely restored, and the encrusted dirt was removed. "The ancient glass was scrupulously retained, and modern used only to supply actual deficiencies; so that *this* window has lost nothing of its interest by being restored^k." A good deal of modern glass, however, was necessarily used in the lower lights, and in the three upright lights in the upper part of the window; but the old work throughout may easily be distinguished from the new by the different texture of the glass. The general effect is admirable. There is much white silvery glass, from which the brilliant colours shine out like jewels.

"The window represents a stem of Jesse. The lower lights contain figures of the Virgin and Infant Jesus, as well as prophets and kings; in several of

^k Winston, *Stained Glass of Bristol, &c.*, in Bristol volume of the Archæological Institute.

which figures portions of the original glazing may be observed. Each figure is enclosed in an oval panel, formed by the ramifications of a vine-branch. Some of the foliated scrolls in the heads of the lower lights (which are principally original) are remarkably graceful in design. The ancient ruby ground of the scrolls is enriched by the unusual addition of a diaper pattern. . . . In the three upright lights above are the crucified Saviour, the Blessed Virgin, and St. John the Evangelist. Original parts of all these figures remain.

“In the upper tracery lights is a display of heraldry, of singular excellence, by the aid of which we may perhaps venture to refer the date of the glass to the latter part of the reign of Edward II. The absence of Gaveston’s arms from the window proves, I think, conclusively that the glass was put up after the murder of that favourite in 1312; and the presence of the Earl of Hereford’s arms appears to afford some evidence that the glass was put up before 1322, in which year Humphry de Bohun, Earl of Hereford, was slain in open rebellion against his sovereign. . . . The royal arms of England—the three lions on a red field—of course have allusion to the sovereign; and the fleur-de-lis border to some of the lights may be well supposed to have reference to the French ancestry of Queen Isabella¹.”

The four side windows of the chancel contain some very rich and interesting ancient glass, of the same date and character as that in the east window. The glazing of these windows, until the late restorations,

¹ Winston.

was in much confusion. It has accordingly been re-arranged, and missing portions supplied. The subjects vary, and are not to be ascertained with certainty. The first window from the east, on the north side, contains merchants' marks, and was therefore in all probability the gift of a Bristol merchant. All the windows (including the eastern) have been restored and re-arranged under the superintendence of Messrs. Bell of Bristol.

VII. The *reredos* below the east window, which has been elaborately gilt and coloured, is partly of modern construction, and dates from 1839, when a frightful Corinthian structure of wood was removed. The two arched recesses at the sides are, however, ancient. Above these recesses (the backs of which have been covered with a rich diaper) are corbel-heads and shields of arms, probably those of the first and second Edward, Berkeley, and De Clare. The modern altar, a table of carved wood, stands entirely unvested, in front of the central recess.

A row of panels, with shields of benefactors, (of Perpendicular date, and probably placed there by Abbot BURTON, (1530—1536,) whose crest and initials occur among them,) ran along above the *reredos* until the late (1861) restorations; when they were removed, against the advice of the architect. They are now placed in the passage under the east window. The *reredos* here was originally that of Abbot Knowle's Lady-chapel; but during the alterations in the tower and transept, the high altar was removed, probably by Abbot Elliot,

to the extreme eastern end of the church, and Abbot Burton endeavoured to render the reredos more worthy of its increased importance.

In the first bay on the south side are the *sedilia*, modern, (but copied from the ancient,) and of very great beauty. They are in four divisions, with rich canopies of leafage, supported by shafts of red serpentine^m. In the next bay on this side is the effigy of Abbot NEWLAND, or NAILHEART, (died 1515,) the constructor of a portion of the transept, (§ IV.,) called the "good Abbot" from his charitable deeds. [See *Title-page*.] The Abbot is mitred, and holds the pastoral staff. Two angels sustain a shield at his feet, with his bearings, a bleeding heart pierced by three nails, and the initials I. N. The effigy (which, on the restoration of the chancel, was found to have been richly coloured) is of course of his time, but it is placed in one of the remarkable recesses which are almost peculiar to this cathedral, and which all formed part of the Decorated work commenced by Abbot Knowle. There are eight of these recesses in the walls of the chancel and aisles. The form of the arch, and the rich foliated decoration, with the five projecting finials, which surround it, are altogether unusual. The arch occurs also in Berkeley Castle, where a doorway in one of the inner

^m A very small portion of the ancient *sedilia* remained. But on taking down a large Elizabethan monument which occupied their place, so many fragments of the *sedilia*—which had been used for backing the tomb—were found, as to afford ample authority for the restoration.

courts has a somewhat similar heading. The same architect, it is probable, was employed for both castle and cathedral, though whether this was Abbot Knowle himself must remain uncertain. (The monastery at Bristol was, it should be remembered, the burial-place of the Berkeleys, and under their especial patronage.) A tomb, with a similar canopy, exists in the south aisle of the nave in the cathedral of St. David's, and is assigned to Bishop GOWER (1328—1347); whose work, in another part of his cathedral, has also its counterpart at Bristol, (see § XI.) With these exceptions, this remarkable design is confined to Bristol Cathedral.

On a brass plate let into the wall below Abbot Newland's tomb is an inscription (copied exactly from his tombstone, on which it had nearly become illegible) recording the place of interment of Bishop BUTLER:—"Qualis, quantusque vir erat, sua libentissime agnovit ætas. Et si quid Præsuli aut Scriptori ad famam valent Mens altissima, Ingenii perspicacis et subacti vis, Animusque pius, simplex, candidus, liberalis, mortui haud facile evanescet memoria."

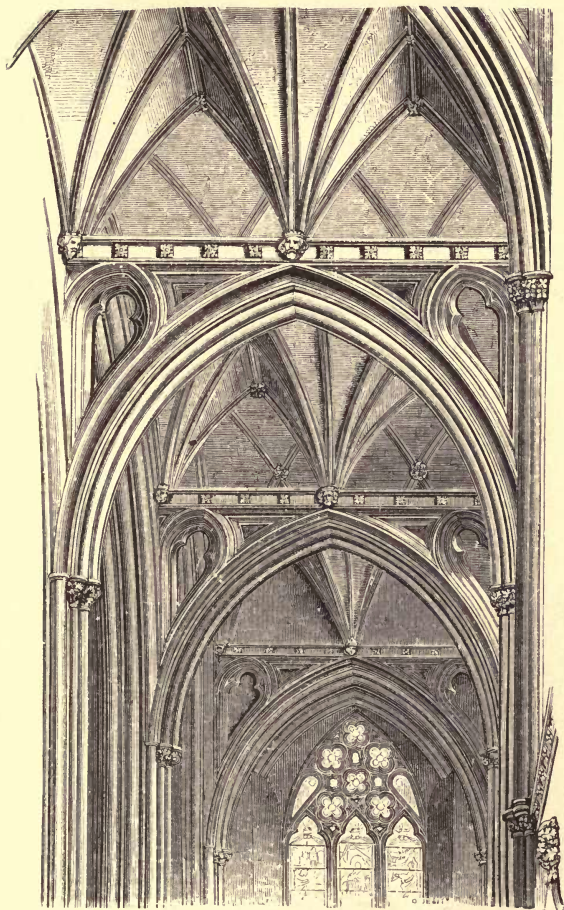
On the *north* side of the chancel are two of Abbot KNOWLE's decorated recesses. Within that nearest the altar is the effigy of this abbot himself, the rebuilder of the greater part of his church. It was Abbot Knowle who refused to receive the murdered body of Edward II.,—which was afterwards interred in the abbey church of Gloucester, (see that Cathedral,) to the infinite advantage of the Benedictines there. In the lower recess

is the effigy of Abbot NEWBERRY, a great benefactor to the church, who died in 1463.

VIII. In passing into the *north choir-aisle* the eye is at once attracted by the vaulting of the roof, which is altogether unusual. [Plate II.] The choir and its aisles are of the same height; and "to carry out this arrangement the following ingenious construction has been adopted. A transom, as we must call it, has been thrown across the aisles from the outer walls to the capitals of the choir-pillars. These are supported on arches springing from attached shafts on each side of the aisle, and in the spandrels formed by these are lesser arches, so that the transom is supported by the points of three arches. From the centre of the transom springs a vaulting-shaft which carries the groining of the roof. A horizontal buttress is thus obtained, which receives the thrust of the groining of the choir, and carries it across the aisle to the external buttress. We cannot but perceive that the principles of carpentry are here employed, and it is an arrangement we should find in wooden construction, though we are surprised to see it carried out in stone^a." The vaulting of both aisles is the same. The windows, which have transoms, are especially to be noticed for the beauty of their Decorated tracery. A stringcourse, with the ball-flower, runs immediately under them in each aisle.

The east windows of the choir-aisles are filled with glass coloured with enamels, in accordance with the

^a The Rev. J. Eccles Carter, in the Bristol vol. of the Archaeological Institute.



VAULTING OF SOUTH AISLE.



practice of the seventeenth century, instead of glass coloured in its manufacture. They date from the reign of Charles II.; and although it is traditionally said that they were presented by Nell Gwynne, it is more probable that they were the offerings of HENRY GLEMHAM, Dean of Bristol from 1661 to 1667, and afterwards Bishop of St. Asaph. The arms of Glemham (Or, a chevron gules between three torteaux) are repeated three times in the window of the south aisle, and once in that of the north. The subjects (arranged as type and anti-type) in the *north aisle* are—in the centre, the Resurrection; below, Jonah delivered from the whale. On the right, above, the Ascension; below, Elijah taken up to heaven. On the left, above, the Agony in the garden; below, Abraham about to offer up his son. Much of the original enamelled glass has been lately replaced by “pot glass.”

Under this window is an elaborate Jacobean monument for ROBERT CODRINGTON, of Codrington, (died 1618); restored by Sir Bethel Codrington in 1840, when it was happily removed from the chancel. The figures kneel under a kind of tent, the curtains of which are held back by dumpy cherubs. In front is a marble figure, by BAILEY, of HARRIET ISABELLA, wife of JOHN MIDDLETON, of Clifton, (died 1826). The figure, which kneels, with the hands clasped on the breast, is graceful, and far more appropriate than most others of its class. At the side, and under the first bay of the choir, is the tomb of PAUL BUSH, (died 1558,) the first Bishop of Bristol. (See Part II.) A cadaver rests

under a canopy supported on shafts. Under the window, in this first bay, is BAILEY's very fine bust of ROBERT SOUTHEY, "born at Bristol, October, 1774;" behind it is one of Abbot Knowle's recesses.

The second bay contains a similar recess. In the third is a monument for WILLIAM POWELL, the tragedian, (died 1769). The window above is half blocked by the wall of the Lady-chapel, (§ IX.) The lower part is disfigured by hideous monuments.

The fourth and fifth bays open into the Lady-chapel, (§ IX.,) of earlier date than the existing choir, which was accordingly connected with it, as at present, by Abbot Knowle. In the fourth bay, between the choir and the Lady-chapel, is a high altar-tomb with effigies, under a groined canopy. The effigies are no doubt those of MAURICE, LORD BERKELEY, who died in 1368, and Elizabeth his wife. Over the armour of the male figure is a surcoat with the Berkeley arms. The helmeted head rests on an abbatial mitre, (the crest of the Berkeleys,—assumed in reference to their extensive Church patronage). The lady wears the veiled head-dress. On the west side of the arch is an inscription which seems to assign this monument to Robert Fitzhardinge, founder of the monastery; but although it has been suggested that it may have been erected by the Berkeleys in the fourteenth century, as a memorial of their ancestor, there is every reason to believe that it has been rightly assigned to Maurice, ninth baron of Berkeley, himself.

The groined canopy above this monument, and a

similar one in the next bay, should be noticed. The panelling of the vault is carried on three small brackets, springing from the wall.

In the third bay of this aisle a door opens to a staircase (already noticed, § v.) leading through the triforium passage between the Lady-chapel and the choir, to the tower. The corbels in this staircase are Norman, and shew it to have been part of Fitzhardinge's church.

IX. The *Lady-chapel* (generally called the *Elder* Lady-chapel, — because the altar of the Virgin was removed to the east end of the church after Abbot Knowle had rebuilt the choir, see § v.) is entered from the north-east corner of the transept, and from the College Green through a Perpendicular doorway in the westernmost bay, made by Abbot SOMERSET, (1526—1530). On the spandrils are the arms of Berkeley, and those of the monastery, (Sable, three ducal crowns in pale or—this coat is still used for the see,) impaled with those of Somerset. The chapel is Early English, and dates, according to Mr. Godwin, from the time of Abbot JOHN, (1196—1215). “The mouldings are of the very boldest and earliest form of section, consisting of alternate rounds and hollows, with few intermediate fillets In fact, the whole character of the north wall, a great part of the casing on the south side and the arch opening to the north transept, indicate a very early period of Gothic architecture*.” The chapel is of four bays, the win-

* Godwin, p. 47. Mr. Godwin suggests that the expense of building the chapel “may possibly have been defrayed by Robert

dows in which are triplets with inner arches, of which those at the sides are gracefully foliated. The detached vaulting-shafts are of Purbeck marble. The sculpture of the capitals and stringcourses is unusually good; and the spandrils of the wall-arcade are filled with grotesque designs which are full of spirit and character, greatly resembling the sculpture in Wells Cathedral, much of which is of the same date. Remark especially—a goat blowing a horn, and carrying a hare slung over his back; a ram and an ape playing on musical instruments; and St. Michael with the dragon (?); below is a fox carrying off a goose. The foliage introduced in these is of pure Early English character.

The arches of the triforium, on the south side of the chapel, resemble those of the windows opposite, but “on looking carefully at the south side, we see that the whole of the first Early English work has been reconstructed. In order to bring in two arches of communication to the choir-aisle, there has been a wholesale shifting of the last bay of the lower arcade eastward; the upper arcade, corresponding to the windows on the opposite side, has been cut short, and a stringcourse of the same character as the vaulting-ribs has been built in^p.” This was either the work of Abbot Knowle, or of HUGH DE DODINGTON, (1287—1294); in which latter case it would appear

Berkeley, by whose munificence, Dugdale informs us, the possessions of the house had been much increased.”

^p Godwin, p. 50.

that the design of rebuilding the choir had been formed some time before Knowle actually commenced it. The east wall and window of the Elder Lady-chapel, and the groined roof, are of early Decorated (geometrical) character, and are fairly assigned to Abbot Hugh.

In this chapel is a tablet with MASON's lines in memory of his wife, (died 1767,) which deserve to be read.

X. The *south choir-aisle* (part of Abbot Knowle's work) precisely resembles the north aisle in its vaulting and general character, with the exception of the western bay, which Mr. Godwin assigns to Knowle's successor, Abbot SNOW, (1332—1341). "The vaulting-shaft is not detached, as are the others, nor is the string continued; the vaulting is different from the rest, being nothing more than a plain pointed barrel-vault running across the aisle, upon which the ribs are placed, being merely imitative, to match the other bays, where they really serve a practical object, and strengthen the longitudinal intersections which give such lightness to these aisles. The mouldings, too, of these ribs are more clumsy than in the other compartments, and the whole bay looks bungled^a." Three of the windows in this aisle have been filled with stained glass by BELL of Bristol, which can hardly be commended. The enamelled glass in the *east* window is of the same date as that in the corresponding window in the north aisle, (§ VIII.) The subjects are—in the centre, above, Our Lord Driving the Money-changers

^a Godwin, p. 55.

from the Temple; below, Jacob's Dream; on the right above, the Tribute Money; below, Melchisedec and Abraham; the subject on the left above is uncertain; below, the Sacrifice of Gideon. Under this window is a bad modern monument.

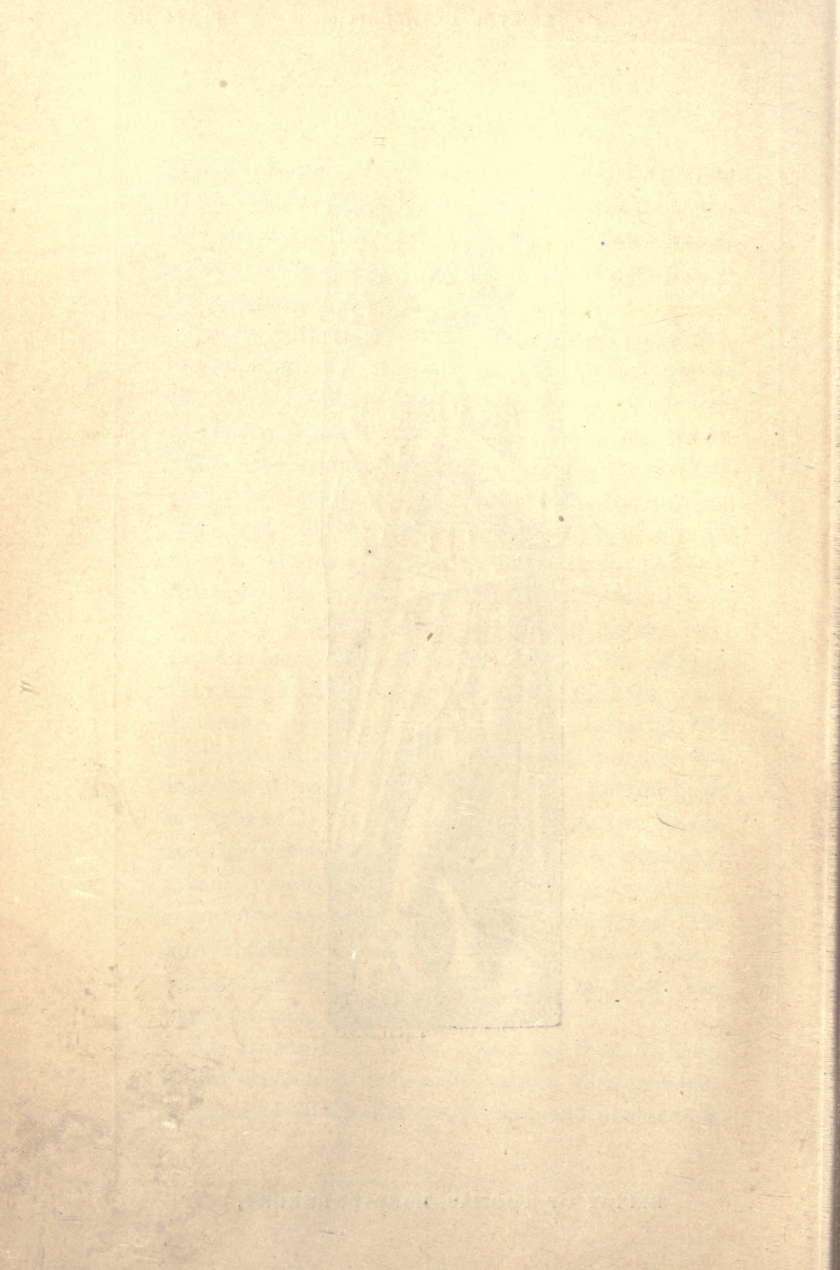
In the third and fourth bays from the east, within two of Abbot Knowle's recesses, are effigies of two of the Berkeleys. The most western of these is that of THOMAS, LORD BERKELEY, [Plate III.,] who died in 1243. He wears the long surcoat, over a hawberk of mail, under which appears the haketon, which is not often seen. His poleyns, or knee-caps, should also be noticed. On his left arm is a shield with the Berkeley bearings. He is cross-legged, possibly from his having been a Knight Templar, which order he was compelled to enter by the King, Henry III. The effigy in the next recess is that of the second MAURICE, LORD BERKELEY, (died 1281). Some ancient colouring was discovered on these effigies. On the label and on the inner moulding of the western recess the mistletoe is represented. It has never more than two leaves, and has a berry at the foot-stalk. This is perhaps a solitary instance of the use of this plant, always regarded as mystical, in ecclesiastical decoration. The great abundance of mistletoe in the orchards of Somersetshire and Gloucestershire probably led to its employment here, as a local plant.

XI. In this arch, in the second bay from the east, a door opens to a small ante-chamber, through which a chapel called the Berkeley Chapel, and now serving



O. JEWITT DEL. & SC.

EFFIGY OF THOMAS, LORD BERKELEY.

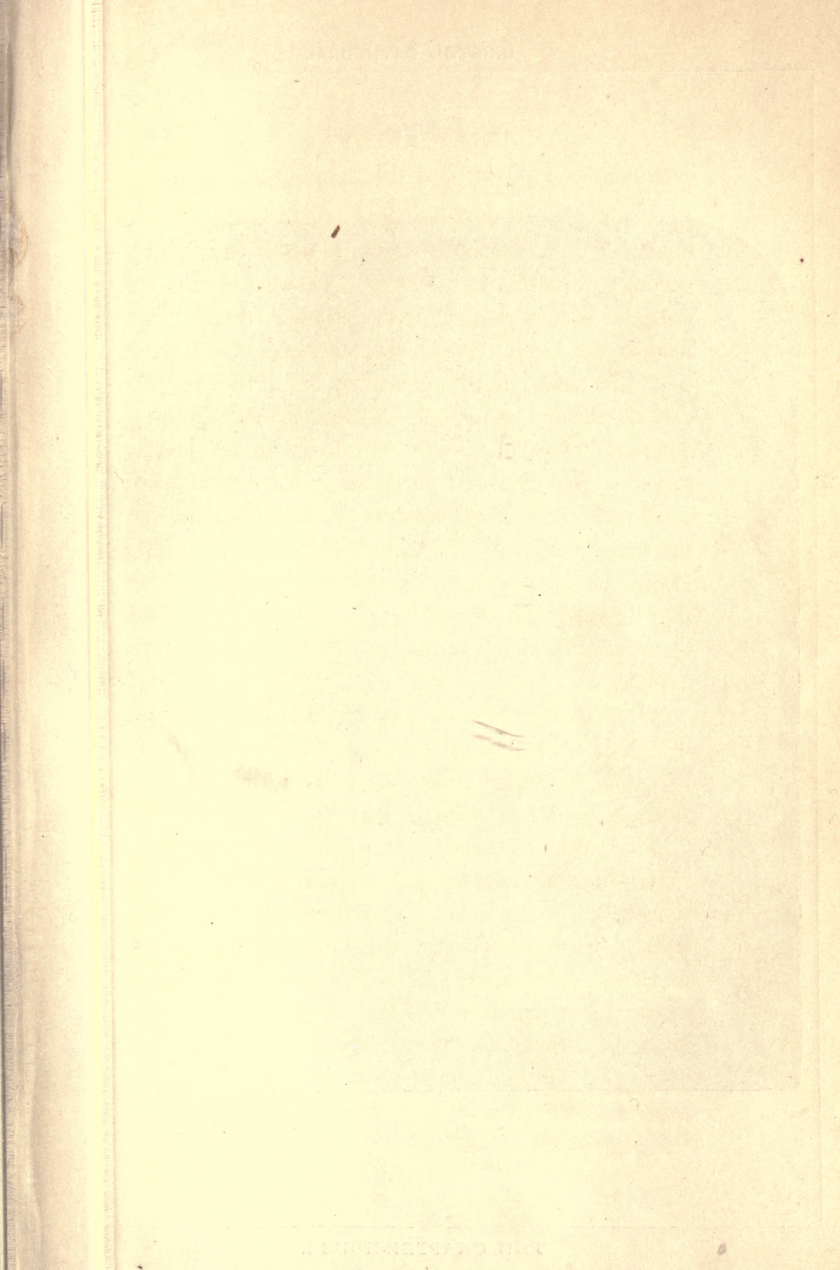


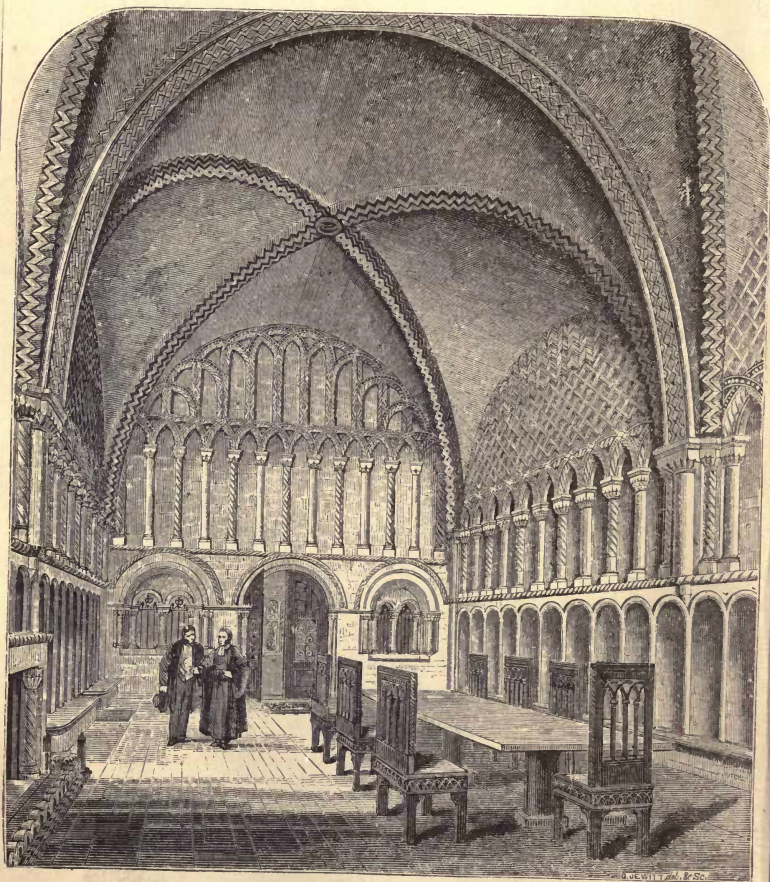
as a vestry, is approached. The *ante-chamber* is curious and unusual. On the southern side are three ogee arches, with niches between them. The finials of these arches, and the ornaments in the spandrils, are of large and elaborately worked leafage. Other niches or recesses, the use of which is uncertain, occur over the door, and in the north-east corner. The roof, "with its detached curved ribs, reminds us again (see § VIII.) of the principles of carpentry applied to stone," and may be compared with the "skeleton" vaulting under the roodloft in St. David's Cathedral, the work of Bishop GOWER, (1328—1347). Round the label of the doorway entering the chapel is a remarkable moulding, in which the ammonite is represented. This fossil, which is sometimes represented in the churches of the chalk districts, (as in St. Mary's Church, Guildford,) occurs in profusion in the oolite quarries at Keynsham on the Severn, between Bath and Bristol, where St. Keyne is said to have occupied an hermitage, and to have turned into stone all the serpents with which the district was infested. It has accordingly been suggested that one of the altars in the adjoining chapel was dedicated to her.

The *chapel* itself is, to all appearance, of later date than Abbot Knowle's work, and Mr. Godwin suggests that it may have been erected by Thomas de Berkeley after the death of his wife Margaret in 1337. There are two windows toward the east, the soffites of which are ornamented with a gigantic ball-flower; and the peculiar foliage on some of the capitals should be re-

marked. Under each of the windows was an altar, the steps and piscinæ of which remain. The altars were separated by a screen, the marks of which were visible in the old pavement. Between the chapel and the aisle the wall is pierced by the peculiar arch of Abbot Knowle; and under it, in the thickness of the wall, is an altar-tomb, much ornamented, and containing five shields, charged with coats of the Berkeley, Ferrers, and De Quincey families. The tomb in its present state is no doubt that of THOMAS, LORD BERKELEY, (died 1321,) whose wives were of those families; but the lower part, with its very fine foliage, is of Early English date, and may possibly have been removed from another part of the church. The Berkeley arms occur also in the spandrils of the door of the ante-chamber.

XII. Opening from the westernmost bay of this aisle is a chapel known as the *Newton Chapel*, (from members of that family who are buried there,) which is also assigned by Mr. Godwin to the time of Abbot SNOW, (1332—1341). Its architecture "returns to somewhat of the form of the geometrical, but with unmistakable signs of the approach of the last great Gothic change which occurred about the middle of the fourteenth century." The south wall divides it from the chapter-house, (§ XIII.,) with which it is parallel. It has, however, been much altered, and the arches, half cut off, in the south and west walls shew that it was interfered with when the transept was completed. In this chapel are monuments for SIR RICHARD CRADOCK,





THE CHAPTER-HOUSE.

Justice of the Common Pleas, (died 1444,)—the monument was repaired in 1748,—and seventeenth-century monuments for members of the Newton family; ugly structures, but good examples of their time. Here is also a monument by WESTMACOTT for ELIZABETH STANHOPE, (died 1816); and one by BAILEY for Bishop GRAY, (died 1834); a medallion supported by angels.

XIII. A door in the west wall of the south transept leads to the remains of the cloisters, from which the vestibule of the chapter-house is entered. (For the *cloisters*, see § XIV. and APPENDIX, note 3.) Both vestibule and chapter-house are transition Norman, and belong to the original building of Fitzhardinge: but to its second, or richer, period. (See § II., note.) In the *vestibule* the arches from N. to S. are round, whilst those from E. to W. are pointed. The nail-head moulding runs round the arches, and the capitals are cushioned.

The *chapter-house* itself, [Plate IV.,] which is greatly enriched with zigzag and cable mouldings, is at present of two bays, but was originally of three, as has been shewn by Mr. Godwin from the measurements of William of Wyrcestre, confirmed by the “construction of the south-east angle, as seen at the time the present east wall was built.” It is a parallelogram, (like others of the earlier English chapter-houses, as Oxford, Gloucester, Exeter, and Chester,) the dimensions of which are now 42 ft. by 25, but originally were 71 ft. by 25. In the east wall (which is recent) are three windows. In the west wall, below, are three circular arches, that in the centre being

the doorway. The arch on either side includes two lesser ones, which serve as windows, and have only lately been opened. Above are two tiers of intersecting arches, the upper of which is made to fit the wall-space very ingeniously. The north and south walls have a circular arcade below, with a stone bench; an intersecting arcade above; and the rest of the wall covered with lattice and other ornamentation. The shafts of the wall-arcades, and the rest of the groining, which is quadripartite, are all much enriched. The central groining-arch is slightly pointed. The flooring (which had been altered in the eighteenth century) was properly restored in 1831, when twelve stone coffins were discovered, which probably contained the remains of as many abbots. The chapter-house, at any rate, was always reserved for the interment of persons of distinction.

Forming the covering-slab of one of these coffins was a remarkable piece of ancient sculpture, (of Norman character, and perhaps coeval with the chapter-house; the sculptures preserved in Chichester Cathedral should be compared,) which is now in the canons' vestry a small room within the chapter-house. [Plate V.] It represents the descent of our Lord into hell, and the delivery thence of Adam (?). The cross in the hand of the Saviour is especially mentioned in the pseudo-Gospel of Nicodemus, which was probably the authority here followed. The prostrate body on which our Lord treads is perhaps that of Satan, who, according to the same Gospel, attempted to prevent His entrance.



O. JEWITT - DEL. & SC.

COFFIN SLAB (?) IN THE CANONS' VESTRY.



XIV. On the *exterior* of the cathedral there is little which calls for special notice. The buttresses and pinnacles of the Elder Lady-chapel are Decorated, of the same date as the east window of the same chapel, assigned to Abbot HUGH DE DODINGTON (1287—1294). At the north-east angle of the north transept, above the Lady-chapel, is an Early English pinnacle which deserves notice as a “good example of a date anterior to the general adoption” of the pinnacle in construction*. The *tower*, 127 ft. in height, is throughout Perpendicular, and was the work of Abbot NEWLAND, (1481—1515,) or of his successor, Abbot ELLIOT, (1515—1526). Two rows of iron chain-bond run round the tower at the level of the transoms, and one under the tracery of the upper part of the windows. The iron has of course become rusted, and is in great measure the cause of the dilapidated condition of the tower. The great *east window* should be examined from without.

Although the abbey of St. Augustine was small, (“the number on the foundation was only six, including officers, and at no time does it appear to have been more than seventeen,”) its arrangements were in every respect “as complete as those of the most noble monasteries.” It had on the south side of the nave an upper cloister, on the east of which were the chapter-house and the calefactory, on the west the cellarage, and perhaps the prior’s lodgings, and on the south the refectory, parlour, and kitchens. Beyond

* Godwin.

* Ibid.

again, southward, was a lower cloister, of considerable size, having to the east the infirmary, and to the west the abbot's lodgings. Westward of the church was the great gateway, with the king's chamber, and the guest-house attached to it on the east, and on the west extensive barns and stables. The great gateway, portions of the cloisters, and the gatehouse of the abbot's lodgings, are the chief existing remains[†].

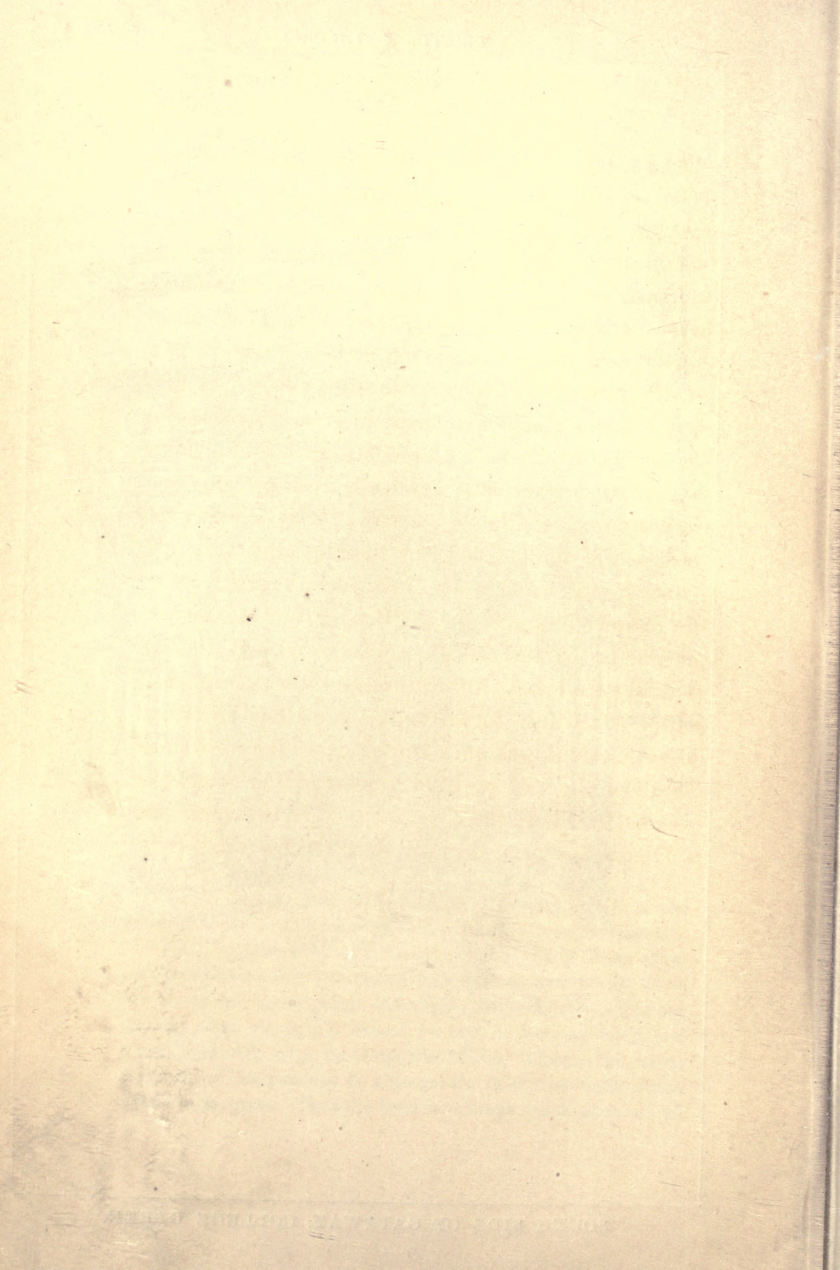
The lower part of the *great gateway* belongs to the second, or richer period of Fitzhardinge's work, and is of transitional character, like the chapter-house. The four receding orders of the archway are greatly enriched with zigzag and other mouldings, and an interlacing arcade lines the sides of the passage. The upper part of the gateway is Perpendicular, and was the work of Abbot Elliot; who seems also to have rebuilt the cloisters, and to have formed a design for rebuilding the nave of the church. Mr. Godwin suggests, with some probability, that the Norman work of the gateway was rebuilt by Abbot Elliot before the upper portion was added[‡]. The statues of Abbots Newland and Elliot occur in the upper part of the front.

[†] A plan of the abbey from existing buildings, and from the notes of William of Wyrcestre, illustrates Mr. Godwin's paper.

[‡] "Although it presents a fair specimen of rich Norman work, and probably retains its original proportions and design, there are one or two minor points of arrangement and detail which are scarcely what we should expect to find in Norman work, and which, combined with the exquisite 'finish,' indicate the reconstruction of this gateway as amongst the later ante-Reformation works in progress. Thus the hood-mouldings which surround all



SOUTH SIDE OF GATEWAY, COLLEGE GREEN.



Two walks of the great, or upper *cloister*, remain. They are of Perpendicular character. (See APPENDIX, note 3.) The north walk, which was for a long time blocked up internally, was partly erected, as Mr. Godwin has shewn^{*}, on the foundations of the old Norman nave, "which, consequently, must have been taken down before the reconstruction of the cloister." Mr. Godwin attributes this reconstruction, as well as that of the lower cloister, (of which some fragments of similar character remain,) to Abbot Elliott, who seems to have been prevented by death from carrying out his design of rebuilding the nave. "Attached to the west side of the cloister, and running westward, with its north wall in an exact line with the south wall of the church, is a narrow building of two stories, exhibiting in the wall (which is in line with that of the church) well-defined Norman coursed work; in its west wall, a blocked-up semicircular-headed Early English doorway, which was once entered from the west cloister, and a blocked two-light window of the same style over it; and above the Norman work, and inserted into it, broken but most decided relics of Knowle's style,

the arches are not only of Perpendicular section, but at the crown of the arch are mitred into the confessedly Perpendicular stringcourse, of the same section; whilst the jointing of the masonry in the south-western jamb is not continuous, but the outer order breaks joint with the other, and the courses are nearly double the usual height of Norman masonry; so that the so-called Norman gateway of College Green is no Norman gateway, but a Perpendicular restoration of the old work."—*Godwin*, p. 46.

^{*} From the measurements of William of Wyrcestre.

which indicate that either this Abbot or his successor began to rebuild the nave at the western end, commencing the work by cutting into the Norman domestic buildings (possibly the prior's lodgings) westward of the old church, so as to increase the length of the nave by one bay. These fourteenth-century portions consist of a triple angle vaulting-shaft, and a set-off for the triforium passage, a doorway and staircase to the same, a returned and re-entering angle of the passage, and a fragment of moulded window-jamb."

At the south-west corner of the cloister is a beautiful, but much decayed, Early English doorway, which was apparently the entrance to the refectory. It now opens to the collegiate school.

The *gateway to the abbot's lodgings*, in Lower College Green, is of Fitzhardinge's earlier period, and is of far less elaborate character than the great gateway. It formed the approach to the bishop's palace, which was built chiefly at some distance eastward of it, on the site of the ancient infirmary. The palace was destroyed during the riots of 1831. A dungeon, in which were some bones and iron instruments, was discovered in 1744 by the falling in of the floor under one of the apartments in the palace. The only means of entrance was by an arched passage, just large enough to admit one person. Similar monastic prisons have been found in the Cluniac Priory at Lewes, at Fountains Abbey, and elsewhere.

In the Lower College Green (called in early docu-

ments the "viridis placea") stood a chapel in which St. Jordan, traditionally said to have been one of the companions of St. Augustine of Canterbury, was interred². This chapel probably existed before the foundation of the monastery. All trace of it has now disappeared.

² "Ibique in magnâ areâ sacellum in quo sepultus est S. Jordanus, unus ex discipulis Augustini, Anglorum Apostoli."—*Leland, Itin.*, v. fol. 64.

BRISTOL CATHEDRAL.

PART II

History of the See, with Short Notices of the principal Bishops.

THE monastery of which the church afterwards became the cathedral of Bristol was founded, for Augustinian canons, about the year 1142, by Robert Fitzhardinge, who afterwards became Lord of Berkeley. Its site, on the right bank of the Avon, and on the highest ground close outside the walls of Bristol, was traditionally said to have been that on which stood Augustine's oak, the great tree under which the founder of the English Church met the British Christians in solemn conference. Fitzhardinge became a canon of his own monastery, and died here in 1170. His descendants, the powerful barons of Berkeley, who were liberal benefactors to all the religious houses in the neighbourhood of their castle, continued the especial patrons of this monastery, and many of them were interred in its church. St. Augustine's was raised to the dignity of a mitred abbey, under the rule of John Snow, (1332—1341). It was surrendered, among the greater abbeys, in 1538; and in 1542, when Bristol was included among the five new sees created by Henry VIII., its church became the cathedral of the new diocese, and the monastic buildings were assigned as residences to the bishop, the dean, and the chapter of canons. Bristol had hitherto been in the far-reaching diocese of Worcester. The liberty of the city, which embraced a considerable district, and the whole of

Dorsetshire, (up to this time within the diocese of Salisbury,) were assigned to the new see.

The first bishop of Bristol was—

[A.D. 1542, deprived 1554.] PAUL BUSH, a native of Somersetshire, who had been Provincial Master of a house of “Bonhommes,” at Edyngdon, in Wilts., and whose reputation was considerable as a doctor of both medicine and theology. During his episcopate the manor of Leigh, one of the most valuable belonging to the see, was extorted from him by the Crown. (1550, 4th Edw. VI.) Shortly after the accession of Mary, Bishop Bush, who had married, and was unwilling to resign his wife, was deprived. He retired to Winterbourn, where he died in 1558. His monument in the cathedral is noticed in Pt. I. § VIII.

[A.D. 1554—1558.] JOHN HOLYMAN, educated at New College, Oxford, and afterwards a Benedictine at Reading, was appointed on the deprivation of Bishop Bush, and died in the same year with him. “He lived peaceably,” says Fuller, “not embrewing his hands in Protestants’ blood, and died, seasonably for himself, a little before the death of Queen Mary^a.”

The see of Bristol remained unfilled from 1558 to 1589. During that interval the bishops of Gloucester, (see that Cathedral, Pt. II.,) RICHARD CHEYNEY, (1562—1579,) and JOHN BULLINGHAM, (1581, died 1598,) were commendatories of Bristol, and administered the affairs of the see. During the lifetime of the latter bishop,—

[A.D. 1589, translated to Worcester 1593,] RICHARD FLETCHER was consecrated to the see of Bristol. As Dean of Peterborough, Fletcher was present, in 1586, at the execution of Queen Mary of Scotland; and it was he whom the Queen desired to cease his exhortations concerning her change of faith, saying, “I was born in this religion, I have lived in this religion, and I am resolved to die in this religion.” According to Sir John Harington, Fletcher accepted this

^a Worthies—Buckinghamshire.

see on condition of leasing out its estates to courtiers; and did it so effectually, that on his translation the see remained vacant for ten years. From Bristol Bishop Fletcher passed successively to Worcester and London. Camden describes him as "presul splendidus;" and "in deed," says Fuller, "he was of a comely presence, and Queen Elizabeth knew full well

'Gratior est pulchro veniens e corpore virtus;'

which made her always, on an equality of desert, to reflect favourably on such who were of graceful countenance and stature^b." "He was a well-spoken man," says Harington, "and one that the Queene gave good countenance to, and discovered her favour to him even in her reprehensions, for she found fault with him once for cutting his beard too short: whereas, good lady, (if she had known it,) she would have found fault with him for cutting his bishoprick so short. He would preache well, and would speak boldly, and yet keepe decorum. He knew what would please the Queene, and would adventure on that, though it offended other^c." Bishop Fletcher's second marriage, however, greatly displeased Elizabeth, who ordered Archbishop Whitgift to suspend him from his episcopal functions. Of this disgrace "he was sadly sensible, and seeking to lose his sorrow in a mist of smock, died of the immoderate taking thereof, June 15, 1596^d." Bishop Fletcher was father of John Fletcher the dramatist, who was born in 1579, at Rye in Sussex, of which place the future bishop was then rector.

The see was again vacant from 1593 to 1603.

[A.D. 1603, translated to Worcester 1616.] JOHN THORNBOROUGH was translated to Bristol from Limerick. He was also Dean of York, and retained both his Irish bishopric

^b Worthies—Kent.

^c *Nugæ Antiquæ*, vol. ii.

^d Fuller; Worthies—Kent. Camden (Annals) is the first who asserts that Bishop Fletcher died from the effects of tobacco, then but recently introduced.

and his deanery after his translation. He died, in 1641, at a great age. "I have heard," says Fuller, "his skill in chimistery much commended; and he presented a precious extraction to King James, reputed a great preserver of health and prolonger of life. He is conceived by such helps to have added to his vigorous vivacity, though I think a merry heart (whereof he had a great measure) was his best elixir to that purpose^e."

[A.D. 1617, translated to Ely 1619.] NICHOLAS FELTON had been Master of Pembroke Hall, Cambridge. He died 1626.

[A.D. 1619—1622.] ROWLAND SEARCHFIELD, one of James the First's Chaplains, and Fellow of St. John's College, Oxford.

[A.D. 1623, translated to Lichfield 1632.] ROBERT WRIGHT, Canon of Wells, and Warden of Wadham College, Oxford.

[A.D. 1633, translated to Hereford 1636.] GEORGE COKE.

[A.D. 1637, translated to Oxford 1641.] ROBERT SKINNER. Bishop Skinner survived until after the Restoration, when he was translated (1663) from Oxford to Worcester. He died in 1670.

[A.D. 1642—1644.] THOMAS WESTFIELD, Fellow of Jesus College, Cambridge, and Archdeacon of St. Alban's, had been offered the see of Bristol in 1616, but then declined it. He was in much favour with James I., for his "soundness of judgment and unblameableness of conversation," and was esteemed "one of the most devout and powerful preachers in the kingdom." The Parliament (May 13, 1643) ordered his tenants to pay him the rents, as Bishop of Bristol, and suffered him to pass safely with his family to his diocese, "being himself of great age, and a person of great learning and merit." He was afterwards ejected, and died June 25, 1644. He was buried in his own cathedral, near the tomb of Bishop Bush. Bishop Westfield preached a Latin sermon at the opening of Sion College.

[A.D. 1644—1646.] THOMAS HOWELL, Fellow of Jesus College,

Oxford, was consecrated in that city during its siege. He died in 1646, and was buried in his own cathedral.

The see remained unfilled until after the Restoration, when

[A.D. 1661—1671.] GILBERT IRNSIDE was consecrated Bishop of Bristol, on the same day (Jan. 6) that the sees of Norwich, Hereford, and Gloucester were filled.

[A.D. 1672, translated to Chichester 1679.] GUY CARLETON, Dean of Carlisle. He died in 1685.

[A.D. 1679—1684.] WILLIAM GULSTON was Rector and Patron of Symondsbury in Dorsetshire, and was buried in the chancel of that parish church.

[A.D. 1684, translated to Chichester 1685.] JOHN LAKE was translated to Bristol from Sodor and Man. He had borne arms as a soldier in the cause of Charles I., and was one of the seven bishops imprisoned by James II. Bishop Lake was deprived of his see, as a Nonjuror, after the revolution of 1688. He died August 30, 1689.

[A.D. 1685, translated to Exeter 1689.] JONATHAN TRELAWNY. It was when Bishop of Bristol that Trelawny was imprisoned as one of the seven bishops, and became the subject of the well-known song:—

“And shall Trelawny die?
And shall Trelawny die?
There’s twenty thousand Cornishmen
Will know the reason why.”

Sir Jonathan Trelawny was the head of an ancient Cornish family, which had long been settled at Trelawne, in that county. He was translated from Exeter to Winchester in 1707, and died July 19, 1721. He was buried in the church of Pelynt in Cornwall, where his pastoral staff is preserved.

[A.D. 1689, translated to Hereford 1691.] GILBERT IRNSIDE, son of the former bishop of that name. He had been Warden of Wadham College, Oxford. He died in 1701.

[A.D. 1691—1710.] JOHN HALL was Master of Pembroke

College, Oxford, and Margaret Professor of Divinity in that University. Bishop Hall was a decided Puritan, and retained the headship of his college in Oxford until his death. He was "one of eminent piety," says Calamy, "but was not much esteemed by the young wits of the University. He catechised at St. Toll's, near his college, every Lord's day evening, and I sometimes heard him. He could bring all the Catechism of the Westminster Assembly out of the Catechism of the Church of England^f." On his death, in 1710, he left his library to Pembroke College, and a sum for the annual distribution of Bibles (which still takes place) in the church of Kidderminster.

[A.D. 1710, translated to London 1714.] JOHN ROBINSON, Dean of Windsor.

[A.D. 1714—1719.] GEORGE SMALRIDGE, Canon of Christ Church and Dean of Carlisle. Bishop Smalridge's reputation for learning was considerable in his own time, but he left nothing by which it might be sustained. He was buried in Christ Church Cathedral, Oxford.

[A.D. 1719, translated to Armagh 1724.] HUGH BOULTER, Archdeacon of Surrey, and Fellow of Magdalen College, Oxford.

[A.D. 1724—1732.] WILLIAM BRADSHAW, Dean of Christ Church, Oxford.

[A.D. 1733, translated to Bangor 1734.] CHARLES CECIL.

[A.D. 1735, translated to Oxford 1737.] THOMAS SECKER. From Oxford Bishop Secker was translated to Canterbury (see that Cathedral, Pt. II.,) and died August 3, 1768.

[A.D. 1737, translated to Norwich 1738.] THOMAS GOOCH, Master of Gonville and Caius College, Cambridge. From Norwich Bishop Gooch passed to Ely, in 1748, and died in 1754.

[A.D. 1738, translated to Durham 1750.] JOSEPH BUTLER, whose name is not only the most distinguished in the list of bishops of Bristol, but one of the most honoured in the

^f Calamy's Own Life, ed. Rutt. i. p. 271.

English Church. He was born, the youngest of eight children, of Dissenting parents, at Wantage, in Berkshire, in the year 1692; and was educated first at the Grammar School at Wantage, and then at a Dissenting school kept by a Mr. Jones, first at Gloucester and afterwards at Tewkesbury. Whilst at Tewkesbury, Butler wrote a series of letters to Dr. Samuel Clarke, "laying before him the doubts which had arisen in his mind concerning the conclusiveness of some arguments in the Doctor's demonstration of the being and attributes of God." The first letter was dated Nov. 4, 1713. The series was annexed by Dr. Clarke to his treatise, and has been retained in all subsequent editions. The correspondence was managed by Butler's friend and fellow-pupil, Thomas Secker, who, like himself of Dissenting parentage, rose to the highest position in the Church of England. An "Examination of the Principles of Nonconformity," which Butler also undertook at Tewkesbury, led him to the Church; and, in spite of some dissuasion from his father, he became a Commoner of Oriel College, Oxford, in 1714. Here he became the intimate friend of Mr. Talbot, whose father was then Bishop of Oxford, and by his recommendation, together with that of Dr. Clarke, he was appointed Preacher at the Rolls Chapel, in 1718. He had been for some time in Orders. He remained at the Rolls until 1726, in which year he printed "Fifteen Sermons preached in that chapel;" but in 1722 Bishop Talbot, who had passed from Oxford first to Salisbury and then to Durham, gave him the rectory of Haughton, near Darlington, which was afterwards exchanged for that of Stanhope, one of the richest livings in England. After leaving the Rolls Chapel, Butler remained at Stanhope for seven years, "in the conscientious discharge of every obligation appertaining to a good parish priest." From this retirement he was drawn by his friend Secker, who mentioned him to Queen Caroline. (The Queen had before asked Archbishop Blackburn if Butler was not dead; and the reply was, "No, Madam, but he is buried.") At

Secker's instance, Lord Chancellor Talbot made Butler his chaplain, and a Prebendary of Rochester. In 1736 he was made Clerk of the Closet to Queen Caroline, and in the same year published his famous "Analogy of Religion." In December, 1738, Butler became Bishop of Bristol; and in 1740 Dean of St. Paul's, when he resigned the living of Stanhope.

There is a tradition at Bristol that he spent the whole income of his bishopric, (no very great one,) on the average of the twelve years he held it, in the repairs and improvements of the palace. A trait of his habits here is preserved by Dean Tucker (then his domestic chaplain) in one of his tracts:—"The late Dr. Butler had a singular notion respecting large communities and public bodies. His custom was, when at Bristol, to walk for hours in his garden in the darkest night which the time of year could afford, and I had frequently the honour to attend him. After walking some time he would stop suddenly and ask the question, 'What security is there against the insanity of individuals? The physicians know of none; and as to divines, we have no data, either from Scripture or from reason, to go upon relative to this affair.' 'True, my Lord, no man has a lease of his understanding, any more than of his life: they are both in the hands of the sovereign Disposer of all things.' He would then take another turn, and again stop short. 'Why might not whole communities and public bodies be seized with fits of insanity, as well as individuals?' 'My Lord, I have never considered the case, and can give no opinion concerning it.' 'Nothing but this principle, that they are liable to insanity, equally at least with private persons, can account for the major part of those transactions of which we read in history.' I thought little," adds the Dean, "of that odd conceit of the Bishop at that juncture; but I own I could not avoid thinking of it a great deal since, and applying it to many cases."

"What an application of it," continues Mr. Blunt, who

quotes the passage, "would have suggested itself to Tucker; could he have been walking in that self-same garden on the 31st of October, 1831?" It was then that the palace was destroyed by the rioters.

In 1747 Archbishop Potter died, and the primacy was offered to Butler; but he declined it, saying, as the tradition of his family reports it, that it was "too late for him to try to support a falling Church." In 1750 he was translated to Durham, where he set about repairing and improving the two episcopal residences at Durham and at Auckland, appointed three days in every week for public hospitalities, and was most munificent in the distribution of his large income: but his health rapidly declined, and on the 16th of June, 1752, he died at Bath, where he had removed for the sake of the waters. He was buried in his former cathedral at Bristol, on the south side of the choir; (see Pt. I. § VII.)

Whilst attending his duties in Parliament he resided at Hampstead, in a house formerly belonging to Sir Harry Vane, and from which he was taken to the Tower before his execution. Here also the Bishop's taste for architecture displayed itself. "He decorated his windows with painted glass, and the subjects being scriptural, the incident was afterwards turned to account, and he was said to have received them as a present from the Pope. Most of this is now lost; some was given by a subsequent occupier of the house to Oriel College, as a relic of its great alumnus, and a few panes are still to be seen in their original position. In this retreat, which is described by one of its inmates as "most enchanting," Secker (who had been rising in the Church *pari passu*, and was now Bishop of Oxford,) and Butler dined together daily^b."

Of Bishop Butler's great work, "The Analogy of Religion," it is unnecessary to speak here. It has long been a text-book both at Oxford and Cambridge. Perhaps the

^a Essays, p. 498.

^b Blunt.

fullest and best examination of it, and of the character of Bishop Butler's teaching, will be found in the Rev. J. J. Blunt's volume of "Essays Contributed to the Quarterly Review." (London, 1860.) The inscription on the tablet erected in the transept of the cathedral to Butler's memory was written by Southey, and runs partly as follows:—"Others had established the historical and prophetic grounds of the Christian religion, and the sure testimony of its truth, which is found in its perfect adaptation to the heart of man. It was reserved for him to develope its analogy to the constitution and course of nature; and laying his strong foundations in the depth of that great argument, there to construct another and irrefragable proof; thus rendering philosophy subservient to faith, and finding in outward and visible things the type and evidence of those within the veil."

[A.D. 1750—1755.] JOHN CONYBEARE.

[A.D. 1756, translated to Oxford 1758.] JOHN HUME.

[A.D. 1758, translated to Norwich 1761.] PHILIP YOUNG.

[A.D. 1761—1782.] THOMAS NEWTON.

[A.D. 1782, translated to Norwich 1783.] LEWIS BAGOT.

[A.D. 1783—1792.] CHRISTOPHER WILSON.

[A.D. 1792, translated to Peterborough 1794.] SPENSER MADAN.

[A.D. 1794, translated to Exeter 1797.] HENRY REGINALD COURTENAY.

[A.D. 1797, translated to Hereford 1803.] FFOLLIOTT HERBERT WALKER CORNEWALL.

[A.D. 1803, translated to Exeter 1807.] GEORGE PELHAM.

[A.D. 1807, translated to Hereford 1808.] JOHN LUXMOORE.

[A.D. 1808—1820.] WILLIAM LORT MANSSELL.

[A.D. 1820, translated to Lincoln 1827.] JOHN KAYE.

[A.D. 1827—1834.] ROBERT GRAY. During his episcopate, in 1831, the great riots of Bristol occurred. The palace was destroyed, and the Chapter library burnt, with all the records of the cathedral.

[A.D. 1834, translated to Ely 1836.] JOSEPH ALLEN.

On the translation of Bishop Allen, the diocese of Bristol, which had been, from its first establishment, one of the poorest in England, was united to that of Gloucester. The bishops of the united sees have been:—

[A.D. 1836—1856.] JAMES HENRY MONK.

[A.D. 1856, translated to Durham 1861.] CHARLES BARING.

[A.D. 1861, translated to York 1862.] WILLIAM THOMSON.

[A.D. 1863.] CHARLES J. ELLICOTT.

APPENDIX.

I.

(PART I., page 239.)

THE existing nave of Bristol Cathedral was begun in 1867, and will, probably, be completed in the course of the present year (1874). The architect is Mr. G. S. STREET.

The modern nave occupies nearly the site of the Norman nave, removed, probably, by Abbot Elliot before the year 1526. Mr. Street's design is in very happy accordance with that of the choir and its aisles, and is, of course, of Decorated character, retaining, with slight modifications, most of the peculiarities which distinguish the eastern portion of the church. It is, therefore, not so much a new design as a completion of the cathedral in the spirit of Abbot Knowles' work (1306-1332).

The new nave consists of six bays, the last of which is flanked by two western towers. The piers are of Douling stone, with shafts of blue lias at the angles. The inner arch moulding is continuous. The shaft capitals are richly foliated. The arches are very lofty, and there is no triforium or clerestory. The groined roof is enriched with bosses of foliage. The aisle windows are very lofty, divided by a transom, and having tracery in the heads of each division. Under each window, in both aisles, is a recess or niche of similar character to the remarkable sepulchral niches in the choir. The projecting finials, however, which distinguish those niches (see Title-page, Bristol Cathedral) have not been reproduced here. A wall-passage runs along at the base of the windows, and the openings in the splays have the same triangular heading which occurs in a similar position, in the eastern portion of the choir. The windows will be filled with stained glass.

The vaulting of the aisles repeats the very unusual construction

of those in the choir. It will be seen that all the peculiarities of the cathedral have been carefully retained; so that, when the work is completed, and the great arches of the tower are opened, there will be a striking uniformity throughout the church.

The nave is entered by a North Porch, the sides of which are arcaded. But the old houses which closely adjoin the west front will eventually be removed; and the Norman gateway of the College Green will form a fitting approach to the western portal.

(PART I., page 242.)

The four piers of the tower arches have been rebuilt, since it was found that the ancient piers were in a most unsafe condition. This work was done under the supervision and from the designs of Mr. FOSTER. The roofs of transept and tower have been thoroughly cleaned, bringing well out the very fine and perfect bosses, at the back of which a little colour has been applied, so as to render them distinct. The rib spaces have been coloured a pale greyish blue.

The south window of the transept has been filled with stained glass by BELL, of Bristol, representing scenes from the life of Our Lord. This window was the gift of Mrs. Tyndall, of Tyndall's Park.

It may be hoped that when the nave is completed the arrangements of the choir will be altered. They are now those of a large parish church, rather than of a cathedral. If the altar were brought back to its old place, with a low screen at the back, the choir would not be too large for the clergy alone, and the transept and nave would be available for the congregation. This would, of course, entail the removal of the present stone screen at the entrance of the choir, which is modern.

III.

(PART I., pages 261, 265.)

The cloister has been partly restored, and the north walk is in course of reconstruction. Before the nave was begun, the cloister was entered from the transept at the end of what is now the south

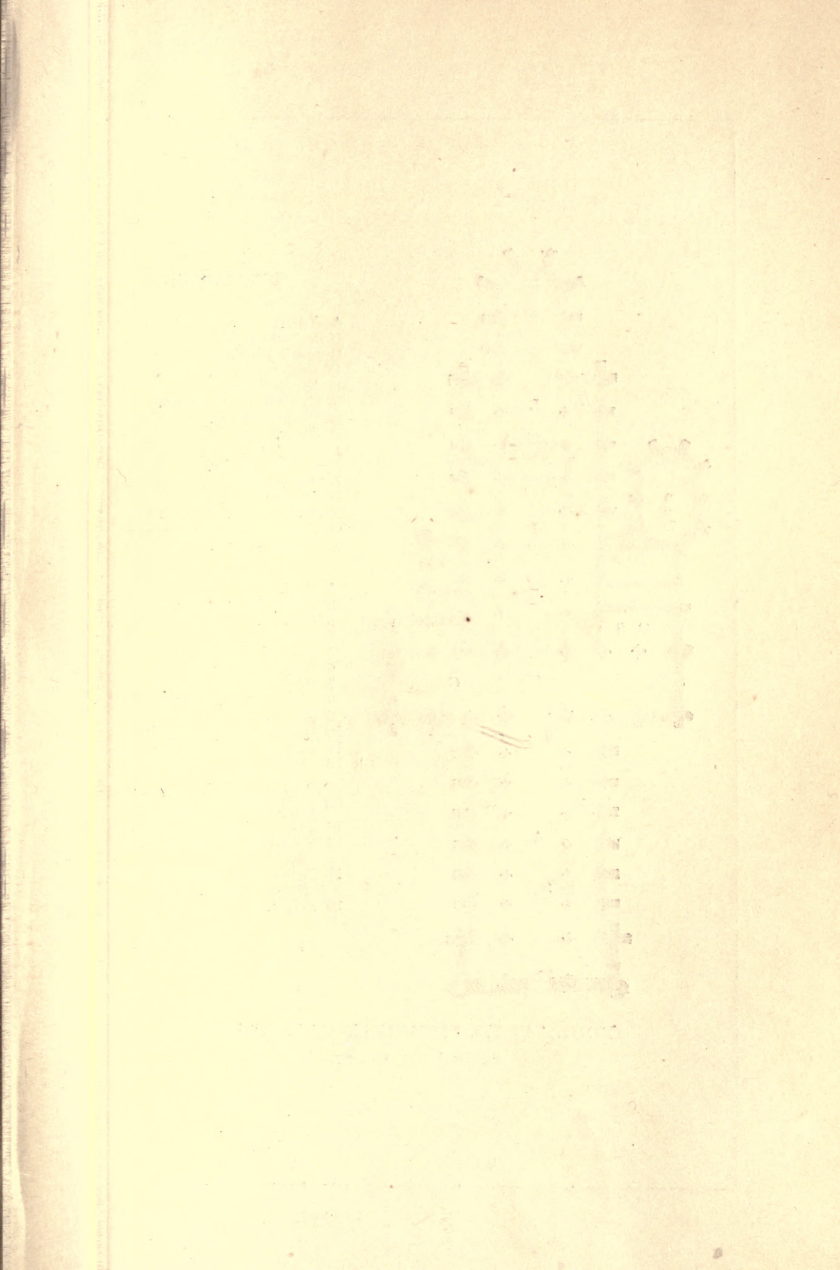
nave aisle. The present entrance, designed by STREET, is a little south of the aisle.*

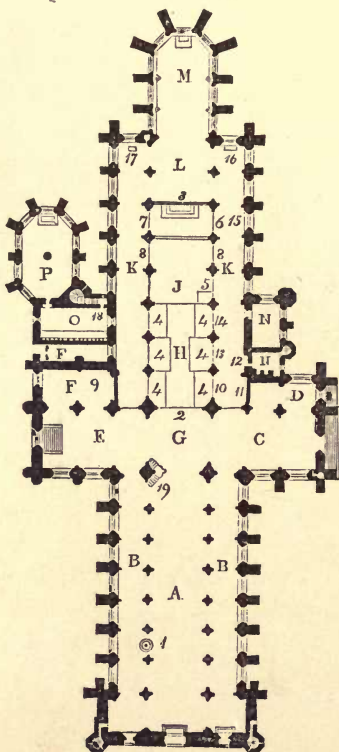
In the east walk the tracery of the cloister windows is entirely new. The windows themselves have been filled with stained glass by BELL, of Bristol; the best glass is in the two windows opposite the Chapter House, and was given by the present Dean. There are three figures in each window: in one, those of Henry II., Henry VIII., and Robert Fitzhardinge, the founders of the monastery and of the cathedral; in the other, St. Augustine of Canterbury, Abbot Newland, and Abbot Elliot. The roof, entirely modern, is of wood. A double row of stone corbels in the east wall probably indicates that a vaulted roof was designed by the builders of the cloister; but the design was, apparently, never carried into execution.

Many memorial tablets from the church will, it may be hoped, be removed eventually to the cloister.

The coating of wash has been removed from two bays of the vestibule of the Chapter House.





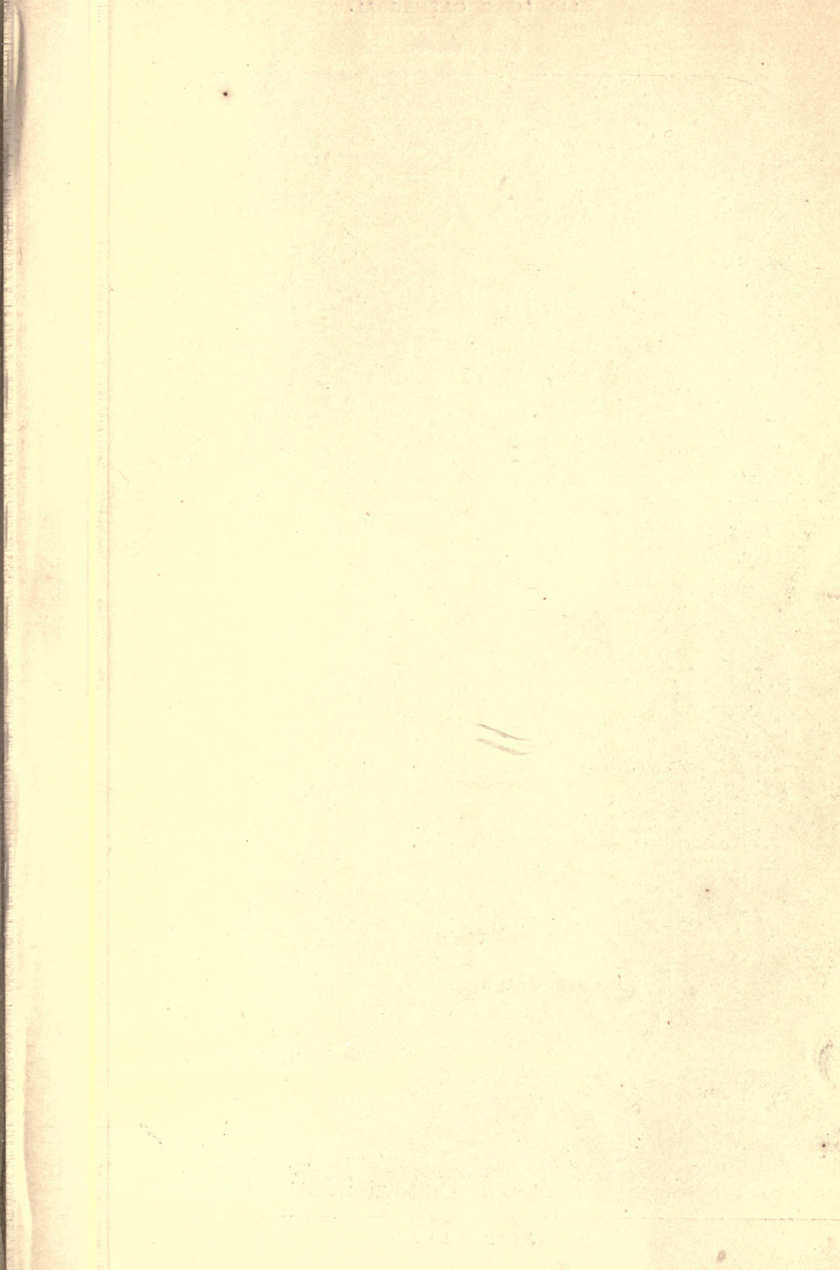


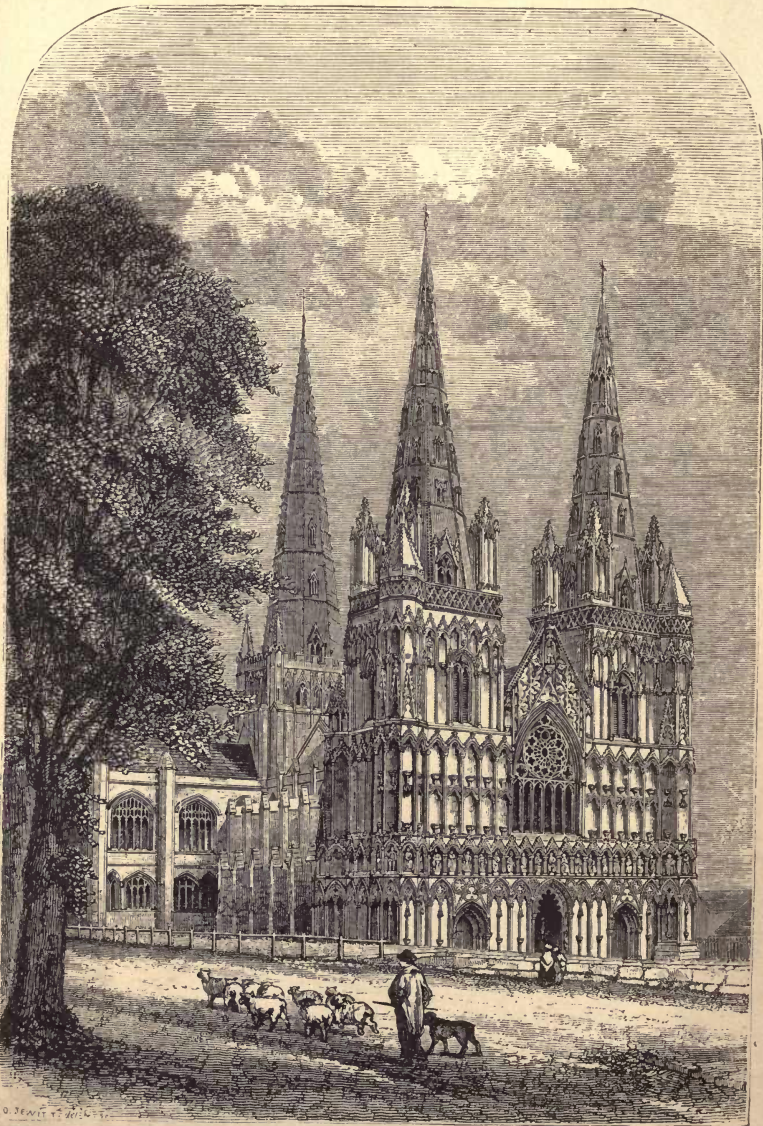
REFERENCES.

- A Nave.
 - B B Nave-aisles.
 - C South Transept.
 - D Eastern Aisle of ditto.
 - E North Transept.
 - F Eastern Aisle of ditto.
 - G Central Tower.
 - H Choir.
 - J Presbytery.
 - K K Choir-aisles.
 - L Retro-choir.
 - M Lady-chapel.
 - N N Sacristy and Treasury.
 - O Vestibule of Chapter-house.
 - P Chapter-house.
- 1 Font.
 - 2 Metal Choir-screen.
 - 3 Reredos.
 - 4 Stalls.
 - 5 Bishop's Throne.
 - 6 Proposed Sedilia.
 - 7 Proposed Stone Screen.
 - 8 Light Screen, not completed.
 - 9 Organ.
 - 10 Monument of Major Hodson.
 - 11 Monument of Archd. Hodson.
 - 12 Unknown Perpendicular Monument.
 - 13, 14 Effigies of unknown Bishops.
 - 15 Tomb of Bishop Hackett.
 - 16 Chantrey's Sleeping Children.
 - 17 Chantrey's Statue of Bishop Ryder.
 - 18 Entrance to Staircase leading to Library.
 - 19 Pulpit.

GROUND-PLAN, LICHFIELD CATHEDRAL

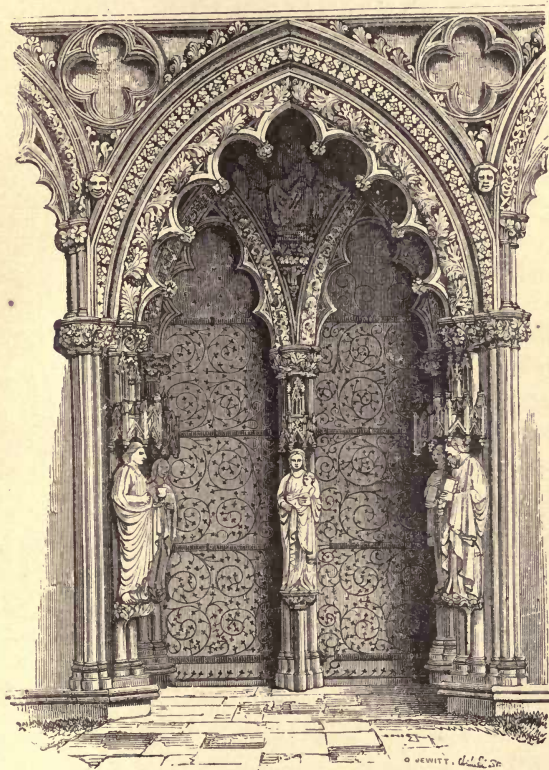
Scale, 100 ft. to 1 in.



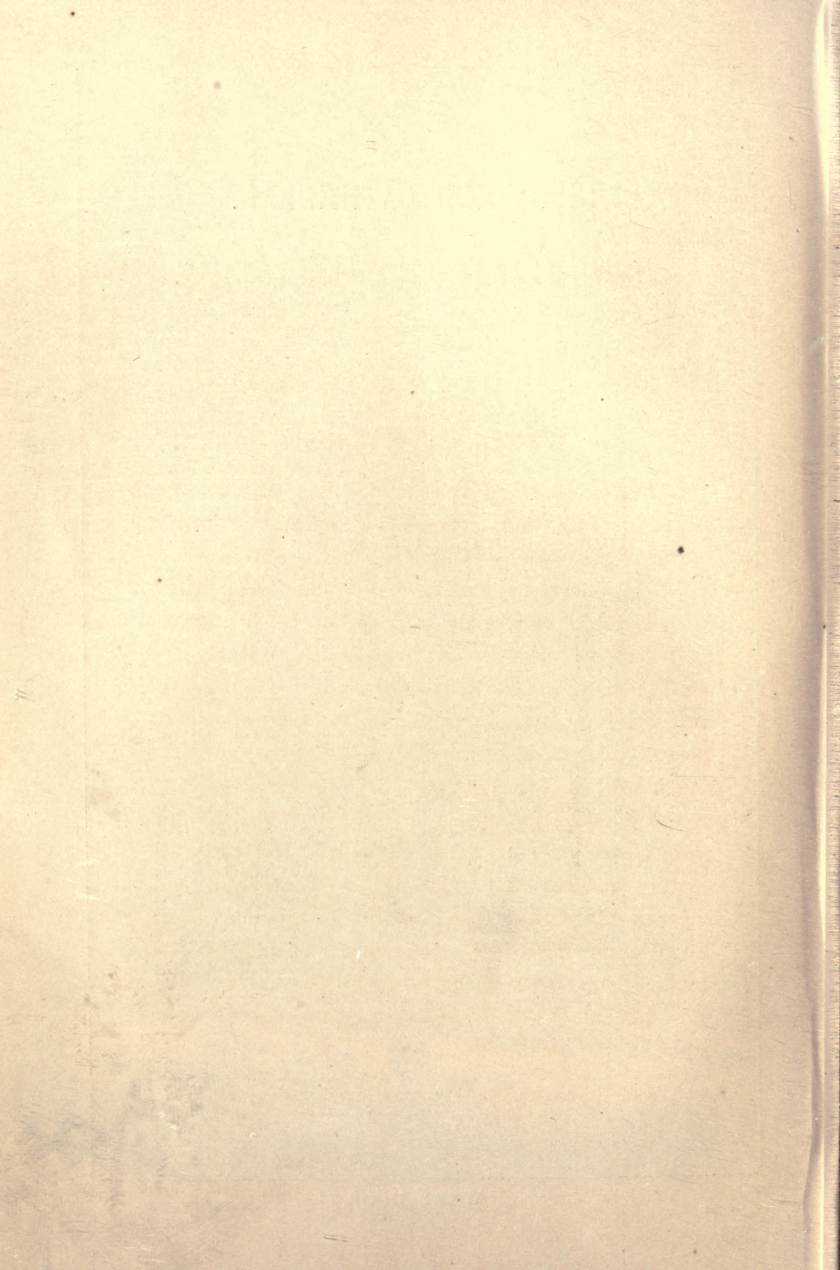


WEST FRONT

LICHFIELD CATHEDRAL.



WEST DOOR.



LICHFIELD CATHEDRAL.

PART I.

History and Details.

I. THE archives and documents belonging to the cathedral of Lichfield were almost entirely destroyed by the Puritan soldiery after the taking of the Close in 1642. One or two very meagre architectural notices occur in the short chronicle of the Bishops of Lichfield by Thomas Chesterfield^a, a canon of the cathedral, toward the middle of the fourteenth century; the principal of which records the foundation of the Lady-chapel by Bishop WALTER LANGTON, (1296—1321,) who, at his death, left money to finish it. The want of a chronicled record is especially to be regretted, since the different parts of the cathedral range throughout the thirteenth century and the first years of the fourteenth, well shewing the change from the first to the later Early English, and from that to Decorated. A dated record would thus render Lichfield cathedral “one of the most valuable for the history of the development of the styles.” In its absence, however, we may well be

^a It will be found in Wharton's *Anglia Sacra*, vol. i.

content to accept the following table of probable dates, as supplied by Professor Willis:—

Lower part of three westernmost bays of choir, with sacristy on south side, circ. 1200.

South transept, c. 1220.

North transept and Chapter-house, c. 1240.

Nave, c. 1250.

West front, c. 1275.

Lady-chapel, c. 1300.

Presbytery, c. 1325.

The chief portions of the existing cathedral are thus entirely Early English and Decorated. Perpendicular windows were inserted during the fifteenth and sixteenth centuries, and the central spire was rebuilt after the restoration from a design by Sir Christopher Wren.

II. A Norman church, which has been supposed, without much authority, to have been built by Bishop ROBERT DE LYMESEY, (1086—1117,) was gradually removed as the present structure was developed. This earlier church terminated eastward in an apse, of which the foundations remain below the existing choir; together with those of a long square-ended chapel, added beyond the apse toward the end of the twelfth century, and destroyed when the Early English choir and presbytery (of which the three western bays alone remain at present) was commenced at the beginning of the thirteenth. The gradual changes in Lichfield Cathedral have, according to Professor Willis, a “singular parallelism” with those in York.

“The Norman cathedral of York was built about 1080, and that of Lichfield at an uncertain date. Between 1154—1181 Archbishop Roger substituted for the original chancel at York a long square-ended choir, with the aisle carried behind the end. At Lichfield, during the same period, the large chapel was built at the end of the Norman apse; and about the beginning of the thirteenth century the whole Norman eastern termination was, as at York, replaced by a long square-ended choir with the low aisles behind.

“Next, at York, the Norman transepts were rebuilt in Early English—the south transept 1230—1241, followed by the north transept, 1241—1260.

“Also at Lichfield the Norman transepts were rebuilt in Early English, beginning with the south and ending with the north. The Early English work of this cathedral is shewn, by the licences to dig stone, to have been in progress in 1235 and 1238.

“York nave and Lichfield were next rebuilt in early Decorated; the first in 1291—1324.

“Lastly, at Lichfield the elongation of the eastern part was begun at the extreme east, beyond the existing choir, by the Lady-chapel, in late Decorated, under Bishop Langton, 1296—1321, and followed by taking down the choir, and continuing the same work on its site westward. The works at York followed in the same order, but forty or fifty years later, by first erecting the presbytery outside the existing choir, and then taking down the latter, and continuing the work of the presbytery to form the new choir. The plans of the

two cathedrals rival each other in the simplicity of their proportions^b."

III. The nave of Lichfield, of eight bays, and the choir and presbytery, also of eight bays, are both 142 ft. long; and the transept, also of eight bays on its eastern side, if, as Professor Willis suggests, the tower-arch is counted as a double bay, is of nearly the same length. The same proportions are observed at York, though, of course, on a far larger scale. The Lady-chapel projects 52 ft. beyond the presbytery. The polygonal apse in which it terminates is one of the special features of this cathedral, and is unique in England. The triple spires are another, and the great specialty of Lichfield. Such a group in a complete state occurs nowhere else in England.

IV. Lichfield enjoyed a sad pre-eminence during the civil war,—

"... when fanatic Brooke
The fair cathedral spoiled and took;
Though thanks to heaven and good St. Chad,
A guerdon meet the spoiler had."

Other cathedrals were spoiled and desecrated; but none, like Lichfield, became the chief stronghold of a fortress. The city itself was unwallled and open; but Bishop LANGTON (1296—1321) had surrounded the Close with a strong wall, and had constructed two causeways across the "pool" or marsh which lay be-

^b Willis, Memoir on the Foundations of Early Buildings recently discovered in Lichfield Cathedral. Archæol. Journal, vol. xviii.

tween the Close and the city. The Close was thus capable of sustaining a siege; and in the spring of 1643, when the Puritans, under Lord Brooke, advanced against Lichfield from Warwick, it was manned and defended. The houses in the Close were pierced with loopholes and embrasures; the battlements of the cathedral were lined with musketeers and marksmen; and "drakes," or long guns, were mounted on the great central spire. The siege commenced on St. Chad's day, (March 2). Lord Brooke, a fiercely zealous Puritan, had avowed his intention of destroying the cathedral, and as his forces approached Lichfield had solemnly addressed them, and had prayed that God would "by some special token manifest unto them His approbation of that their design." On the second day of the siege Brooke was shot dead from the spire of the cathedral by a brother of Sir Richard Dyott, "commonly called Dumb Dyott, having been deaf and dumb from his birth." On the following day the spire, which had been much shattered by shots from the besiegers, fell, carrying with it much of the roof; and on the 5th of March the Close was surrendered. Spoliation and desecration of the cathedral followed as matters of course. Fanatical preachers took possession of the pulpit in the nave, and encouraged the soldiery in their work of destruction. They pulled down the carved stalls in the choir, smashed the organ and the stained windows, and broke up the floor "which was paved with cannel coal and alabaster placed lozenge-wise." One of the soldiers opened the tomb of Bishop Scrope, and found

in it a silver chalice and crozier of much value. Every tomb in the cathedral was at once ransacked in the hope of similar discoveries: every effigy and monument was shattered; and "the ashes of holy men scattered about with barbarous indecency." On this occasion the Puritans kept possession of the Close and the cathedral for about a month, when Prince Rupert arrived at Lichfield from Oxford. The second siege lasted for ten days, and on the 20th of April the Close again passed into the keeping of the Royalists. Whilst it remained in their hands King Charles visited Lichfield after the defeat of Naseby, (1645). In the spring of the following year the Parliamentarians again sat down before Lichfield, and the Close was finally surrendered in June, 1646^c.

It was more than twelve months after the Restoration before the see of Lichfield was filled. Bishop HACKET was consecrated in December, 1661, and found his cathedral almost unroofed, and encumbered with the ruins of the central spire and of the shattered monuments. "On the morning after his arrival, with his own coach horses, and teams, and hired labourers, he began to remove the rubbish, and laid the first hand to the pious work." Charles II. contributed toward the restoration "one hundred fair timber trees" from Needwood Forest. Bishop Hacket himself spent £1,683, equal to more than £10,000 at present, and the prebendaries and canons gave half of their income. The

^c The passages quoted in the text are from the Rev. W. Gresley's *Siege of Lichfield*.

restoration of the cathedral (including the rebuilding of the spire) was completed in eight years, and on the 24th of December, 1669, Bishop Hacket (who died in the following year) solemnly re-consecrated it.

The Puritans had laboured so effectually that little farther mischief seemed to be possible. Some work, however, was found in 1788 for the hands of Wyatt, the famous "destructive" of Salisbury and of Hereford. The canons of Lichfield complained of cold; and Wyatt accordingly walled up the pier-arches of the choir, and closed the eastern tower-arch with a glass screen, "so as to convert the united choir and Lady-chapel into a long aisleless or apteral chapel." The altar was removed to the east end of the Lady-chapel. Some of the choir piers were patched with Roman cement, in order to fasten which the ancient work was cut in a merciless fashion; and an elaborate organ-screen was constructed from part of the choir reredos, which was found by Wyatt, much mutilated, under a Grecian "altar-piece." It is satisfactory to record that after all this transformation the canons still complained of cold. (See Plate II., which shews the choir before the late restoration.)

In 1856 the arches were re-opened, and some other changes were made, but the work of true restoration did not commence until 1860, when the cathedral was placed in the hands of Mr. G. G. Scott. The choir has been opened to the nave, so as to admit of the use of both for congregational purposes; the altar has been brought back to its original position; the

ancient sculpture and stone-work have been restored in the true sense, nothing having been attempted for which there was not full authority; and the cathedral has been enriched with a series of works in wood, metal, and encaustic tiles, unexceeded in beauty or in interest by any which have been produced in England during the present century.

V. The *west front* of the cathedral, [*Frontispiece*,] with its spires and arcades, opens grandly as the Close is entered from that side. In grace of outline, and in the harmony of its general design, the west front of Lichfield is scarcely exceeded by that of any other English cathedral. These remain unaltered; but the whole of the details, including the statues, are imperfect "restorations," in Roman cement, of the original work, made during a repair of this part of the cathedral between the years 1820 and 1822.

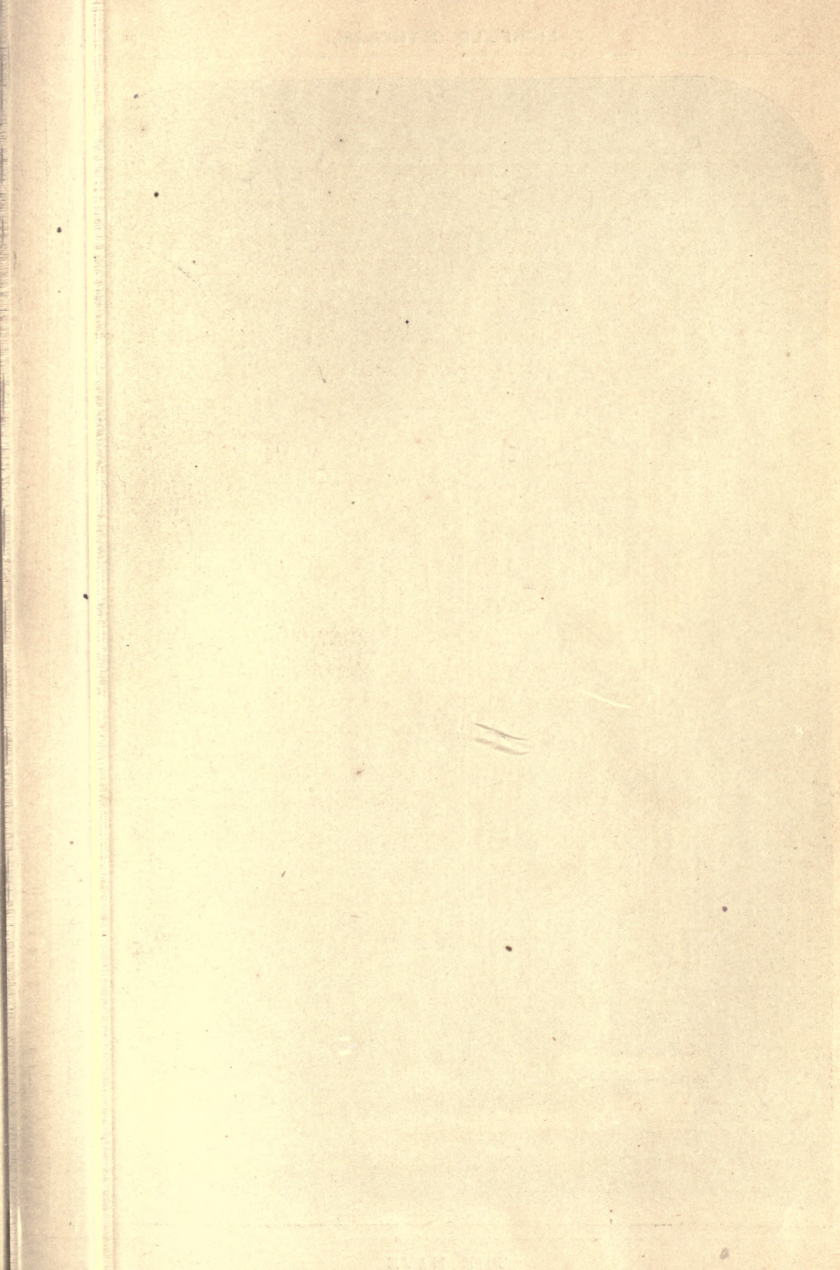
The date assigned to the west front by Professor Willis is (*circa*) 1275. It is throughout early Decorated, and consists of a centre, in which is the great west window, surmounted by a gable; and of flanking towers, with octangular stair-turrets at the north-west and south-west angles. The towers have large pinnacles at their angles, from between which rise the spires. The whole front is divided into three main stages. In the lowest are three doorways, the arch of that in the centre rising to the top of the stage. The wall between the doorways is covered with a rich arcade, containing brackets and canopies for statues which no longer exist. The second stage is subdivided

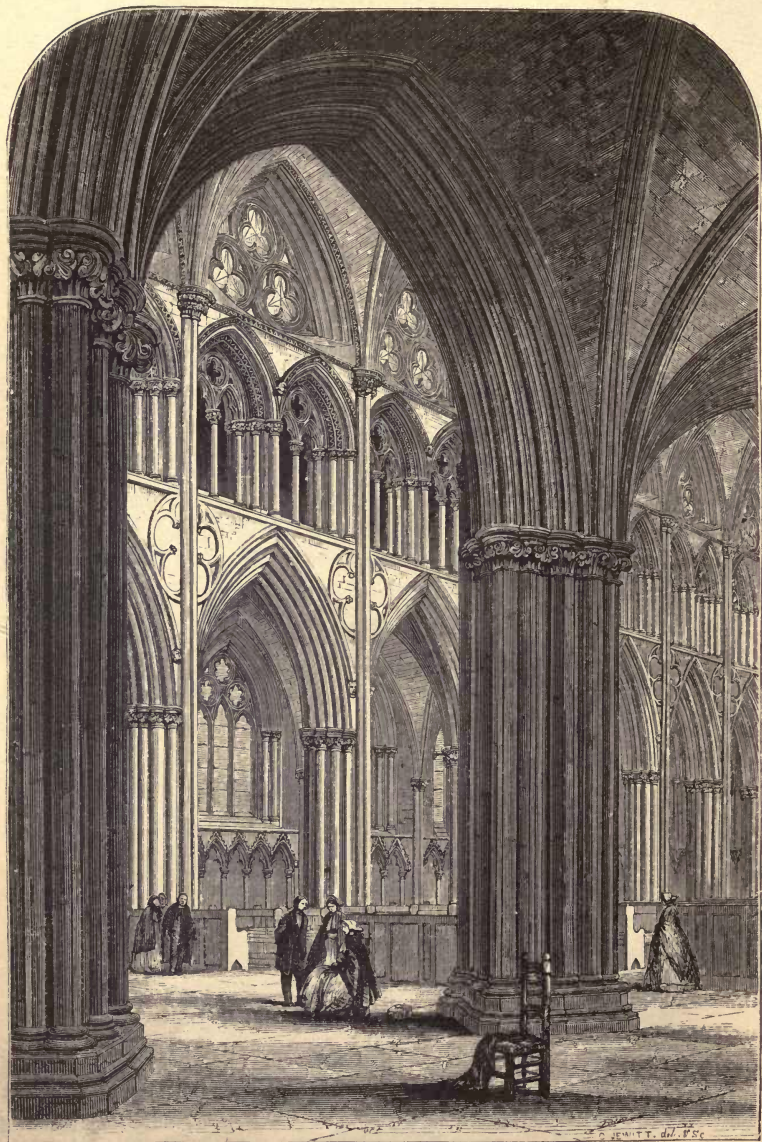
into three rows of arcade, the lowest of which stretches completely across the front and retains its figures. The west window divides the two upper arcades, in which brackets for statues alone remain. The window rises into the third stage, and the cross on the gable above it is on a level with the parapets of the towers. There are windows in the tower fronts in this stage, and the rest of the wall is covered with a rich canopied arcade. Above, again, is a peculiar and very graceful parapet.

The statues which filled the various arcades of this front were greatly injured by the pikes and muskets of the Puritan soldiery. They remained, however, after the siege; and the view of the west front engraved by Hollar for Fuller's "Church History," (1655,) before Bishop Hacket's restoration, shews all the niches filled with figures. But most of them were taken down in the year 1749; and those which remain were restored between 1820 and 1822, in such a manner as to deprive them of all their value and interest. The remains of the old figures, used as cores, were overlaid with the composition from which the existing statues were moulded. Over the central portal is St. Chad; but his mitre is in fact not a mitre, and his episcopal costume is very far from accurate. The twelve figures on his right hand have been restored as kings of England, from the Conqueror to Richard II.; the twelve on his left as English kings, from Oswy of Northumberland, the conqueror of Mercia, to Edward the Confessor. This restoration is purely

conjectural, and is certainly wrong so far as the statues on the right hand of St. Chad are concerned; since the entire west front was completed at least a century before the accession of Richard II. The head of the central gable is defaced by a colossal statue of Charles II., the work of a certain Sir William Wilson, originally a stonemason from Sutton Coldfield, who, "after marrying a rich widow, arrived at the honour of knighthood" in 1681. Three of the original statues remain in their niches in the uppermost stage of the north-west tower, untouched and unrestored, and a comparison of them with the figures below will shew at once their infinite superiority. The drapery is very fine and characteristic, and recalls the earlier sculptures on the west front of Wells, (*circ.* 1240). The tracery of the great west window was greatly injured during the siege; that with which it was subsequently filled (shewn in the *Frontispiece*) was the gift of the Duke of York, afterwards James II. The character of the original window—early Decorated, with intersecting tracery—may be seen in Hollar's engraving. (For the present window, see APPENDIX, note 1.)

Although nearly all the mouldings and details of the west front were restored with composition at the same time as the statues, the general outline and design of the arcades and canopies deserve careful attention, especially those of the arcade in the lowest tier, which must have been unusually effective when the statues remained on their brackets. The upper stage of the north-west tower, containing the niches with the three figures already mentioned, and the window below





THE NAVE.

them, is the only part of the front which has escaped restoration.

VI. The two side portals of the west front are deeply recessed in three orders, with enriched arch-mouldings. The *central portal* is in effect a recessed porch. Its outer arch, flush with the main wall, springs from a group of clustered shafts; the hollow of the exterior moulding is filled with open flowers. The inner side of the arch is foliated, with a rich mass of leafage between the foils and the outer moulding. The inner entrance, opening to the cathedral, is divided into two by a central group of shafts, supporting sharply pointed arches, the inner sides of which are foliated. The main arch, as well as those which include the foliations, are surrounded by hollow mouldings, filled with leafage. In the spandril between the two lesser arches is a figure of our Lord, attended by angels. On a bracket resting against the central shafts, immediately below, is the Blessed Virgin with the Divine Infant. The four statues at the sides of the portal were restored in 1820, as Mary Magdalene, Mary the mother of James, St. Peter, and St. John. These restorations were, however, very uncertain; and from the decay of the material then used, it has been found necessary to renew the figures, with some slight alteration of detail.

The rich and graceful ancient iron-work, with which the modern doors are covered, deserves special notice.

[*Title-page.*]

VII. Through this portal we enter the *nave*. [Plate I.]

The view which opens from this point is, since the late restoration, one of extreme richness and beauty. The details of the nave itself are unusually graceful; and beyond the light choir-screen, gilt and coloured, the eye ranges to the elaborate reredos of the altar, a mass of precious marbles and alabaster, and finally rests on the stained glass of the Lady-chapel, glowing with the splendour of jewels between the dark lines of tracery. The apsidal form of this eastern end, and the superb glass with which its windows are filled, at once strike the visitor as the distinguishing features of the interior. It should here be remarked that the choir is not at right angles with the nave, but inclines considerably northward. This difference in the orientation of the nave and choir is remarkable, and can hardly in this instance (since the whole choir inclines, and the Lady-chapel coincides in direction with it) typify the inclination of our Lord's head upon the cross, as is supposed to be the case with the chancels of many smaller churches, which bend northward.

The greater part of the nave has been fitted with moveable benches, and is allotted to the congregation at the ordinary services. The choir is, as originally, occupied by the clergy and singers. The litany faldstool, lectern, and pulpit are all in the nave, the two latter close to the choir-screen. Both choir and nave are now effectually and agreeably warmed by an arrangement of flues beneath and above the pavement.

No record exists which throws any light on the build-

ing of the nave. The date assigned to it by Professor Willis is (*circa*) 1250, at least twenty years before the west front, which is shewn to be an addition not only by its more advanced architectural character, but by a difference in the masonry at the junction. The north-west and south-west towers project slightly beyond the nave-aisles, but hardly enough to produce the effect of a western transept. The vaulting is of late character, with circular openings in the centre of each tower.

The nave (including the western front) is of eight bays, and is throughout early Decorated, with geometrical tracery and details. The piers are octagonal, with many shafts, the capitals of which are enriched with varied leafage, retaining, to a great extent, the conventional forms of the Early English. The *triforium* consists of two arches in each bay, each arch including two smaller ones, foliated, with a quatrefoil in the tympanum above. The shafts have capitals of foliage, and the arches are much enriched with the dog-tooth moulding. There are heads at the intersection of the outer arch-mouldings. The triforium resembles (but is more enriched than) that of Westminster Abbey, which is nearly of the same date. The *clerestory* has very graceful triangular windows, each triangle enclosing three circles, with a trefoil in each circle. A line of dog-tooth moulding surrounds the whole triangle. Similar triangles (but with differences in the details) light the outer walls of the triforium at Westminster, and the clerestory of the north transept at Hereford. The spandrils of the main arches are filled

by a large circle of flat tracery, enclosing cusps of leafage. Across this circle pass the triple vaulting-shafts, the enriched capitals of which are level with the triforium arches. The shafts run up, as at York, from the floor itself; and the effect of their great height, unbroken by a single band, is very striking. A string-course, with the dog-tooth moulding, runs along under the clerestory, and encircles the capitals. The general effect of the nave is materially increased by the depth of the triforium passage, which extends back over the aisles, and affords a dark background, on which the tracery is sharply projected.

“Nothing,” says Mr. Petit, “can exceed this nave in beauty and gracefulness. But in sublimity it is exceeded by many,—that, for instance, of Beverley Minster, which, from its actual size, fairly admits of the comparison. And the reason seems to be that a bay of the Lichfield nave is clearly limited in its height. The triforium is made a principal, instead of a subordinate feature; you feel that if by the heightening of the pier-arches it were placed at a different level from the eye, much of its beauty would be lost. I have the less hesitation in asserting this from seeing the very thing done in Lincoln Minster, where the triforium has much the same character with that of Lichfield, and is equally rich and beautiful, but is so raised above the eye by the large and lofty pier-arch, that its true proportions are lost. Now in Beverley, as in the nave and choir of York, the triforium is treated as an arcade, evidently intended to fill up the space between the pier-arch and

the clerestory, and requiring no limitation in the height of either*."

The greater part of the nave, as has already been mentioned, was unroofed during the siege, partly owing to the fall of the central spire. It is possible, however,—although of this there is no record—that the stone groining may have been partly removed at an earlier period, owing to its pressure on the piers of the nave. The original vaulting remains only in the two westernmost and the first eastern bays. These are of stone; in the remaining bays the old work was imitated in plaster, under the direction of Wyatt. Against the wall of the nave, south of the west door, is a mural monument for Dean LANCELOT ADDISON, (1683—1703,) father of Joseph Addison, "*sui sæculi decus*." The latter was born at Milston, Wilts. (For the great west window, see APPENDIX, note 1; for the pulpit, § XI.)

VIII. The *nave-aisles* are of the same date as the nave itself, and of the same architectural character; they are unusually narrow, (fifteen feet from pier to wall). The windows (with the exception of the westernmost window in each aisle) are pure geometrical. Each is of three lights, with three circles in the head of each, enclosing trefoils. The window-splays recede in two orders, with shafts and capitals of foliage at the angles. Slender shafts with capitals run up between the lights of the windows, the mouldings of which should be noticed. A rounded inner moulding is laid on the flat line of the tracery. The westernmost win-

* Remarks on Beverley Minster, by the Rev. J. L. Petit, in the York volume of the Archæological Institute.

dow in each aisle is a plain arch, including three lancets, but apparently of the same date as the others. Below the windows is a very rich arcade, of six arches in each bay, resting on a projecting bench. The arches are foliated, with pointed canopies; the supporting shafts are detached, with capitals of leafage; and at the intersection of the arches are small sculptured heads. Between each bay rise triple vaulting-shafts, with capitals of leafage. The vaulting itself is quadripartite, with a central rib; the bosses are large, and highly enriched with leafage and grotesques.

These wall-arcades, which have been carefully restored, contribute greatly toward the general rich effect of the nave. The vaulting of both aisles has been pointed, all plaster having been removed. The roof of both aisles now slopes outward from the top of the triforium stage. This was the original pitch and arrangement of the roof, but it has only been restored at a comparatively late period. At some unknown time a low-pitched leaden roof had been substituted for it. "This new roof was so arranged as to meet the shafts of the triforium at about a third of their height, leaving the upper part of the triforial openings with their tracery exposed from without. These openings were glazed, and thus converted into windows. This singular contrivance, which Hollar's engraving¹ shews to

¹ Hollar's engravings were presented by Ashmole to Fuller's "Church History," published in 1655, and therefore represent the cathedral as it stood before the repairs of Bishop Hacket—who came to the see in 1661—were commenced.

have existed before the Rebellion, is now removed, and the original pitch of the roof restored, perhaps by Wyatt. The glass grooves may still be seen in the shafts of the triforium, as well as traces of the attachment of the framing to the walls of the interior of the triforium gallery, which shew indeed that this low roof had been twice constructed, and at two different pitches, so that the changes must have been of some antiquity &c."

In the second bay of the north aisle (counting from the west) is placed the *font*, constructed of Caen stone and coloured marbles, from designs by SLATER. The form is octagonal, with four larger and four lesser sides. On the larger sides are sculptured—The ark, the passage through the Red Sea, the baptism of our Lord, and His resurrection. On the four smaller sides are figures of the Blessed Virgin, of a bishop, and of Faith and Hope. The whole work (sculptured in FORSYTH'S studio) is very clear and excellent. The font is raised on steps.

The tombs and effigies in the nave were destroyed by the Puritans. In the south aisle, however, are two ancient effigies, one of which, partly built up in the wall of the seventh bay, is too much mutilated to be described; the other, of which the head and feet are alone visible, is apparently that of a priest, and shews remains of colour; it is placed in the wall behind the arcade.

On the floor of this aisle is a good modern brass for the EARL OF LICHFIELD, (died 1854).

IX. Leaving the central tower for the present, we enter the *south transept*. The original Norman choir, as we have seen, (§ II.,) was replaced by an Early English one, about the year 1200. Twenty years later (*circa* 1220) the south transept was added; and after another twenty years (*circa* 1240) the north transept and chapter-house^h. Norman transepts were removed to make way for these later buildings.

Both transepts now have eastern aisles, of which that of the north transept is considerably the larger. The Norman transepts possibly terminated eastward in apsidal chapels. It is clear, at any rate, that eastern aisles were not contemplated when the choir was built, since its walls are continued into the transepts, and are pierced for windows opening into what are now the transept aislesⁱ. The entire transept, as has already been said, is of the same length (from north to south) as the nave and the choir.

The piers, arches, and walls of the south transept

^h It was no doubt for the construction of these transepts that in 1235 and in 1238 Henry III. granted licence to the Dean and Chapter to take stone from the royal forest of Hopwas, south of Lichfield. "Mandatum est Vicecomiti Staffordiæ, quod non impediatur vel impedire permittatur decanum et capitulum Lichfeldiæ, quo minus fodere possint petram in forestâ regis de Hopwas, ad fabricam ecclesiæ suæ de Lichfeld, sicut eam fodi fecerunt ante tempus suum."—*Rot. Lit. Claus.*, 19 Hen. III.

The licence of 1238 permits the canons of Lichfield "fodere petram in quarrera de Hopwas; ita tamen quod hoc fiat sine detrimento forestæ nostræ."

Both licences are quoted in Britton's *Lichfield Cathedral*, p. 27.

ⁱ Willis.

are Early English of 1220, with the exception of the wall dividing the transept-aisle from the choir, which is of the date of the latter, (1200). The transepts and choir have no triforium. The lower part of the west wall is covered by an Early English arcade. Above, two Early English windows remain in each bay. In the uppermost tier the Early English windows have been replaced by Perpendicular. Over the south door is a large Perpendicular window. These alterations in the transept were certainly made before the Rebellion, since they are represented in Hollar's engraving, (see note, § VIII.); but they are perhaps of later character than the vaulting of the roof, which is also Perpendicular^k. In 1243, Henry III. ordered for St. George's Chapel, Windsor, "a lofty wooden roof, like the roof of the new work at Lichfield." "The transepts of Lichfield," observes Professor Willis, "may have had a wooden vault at first. The date (1243) would suit the transepts better than the choir, and it may be remarked that the early abacus of the vault-shaft (at least in the south transept) is surmounted by a second abacus in the Perpendicular style, which shews the later construction of the springing stones of the present stone

^k Bishop BLYTH (1503—1533) is recorded as having made considerable repairs to the cathedral. "Templum tunc temporis reparatur et ordinatur; ad ejus instaurationem contulit D. Episcopus L quercus, et xx libras. Dedit etiam in ornatum templi aulæa pretii xx librarum; et imagines argenteas D. Ceddæ et S. Katerinæ."—*Whitlocke, Anglia Sacra*, i. p. 455. The Perpendicular insertions in this and the opposite transept may have been made at this time.

vault¹." The vaulting-shafts of both transepts are E. Eng.; the vaulting, plain lierne, with large bosses, dates apparently from the beginning of the 15th cent.

In the south window of the aisle of the south transept are some portions of the Flemish glass from Herckenrode, which remained after the windows of the Lady-chapel were filled; (see § XVII.) The figures kneeling before altars are those of unknown benefactors to the great Cistercian Abbey of Herckenrode. In the centre is Mary Magdalene at the foot of the cross. A large Perpendicular window is inserted in the south-east bay of the transept-aisle.

Against the east wall of the aisle is a tablet for Bishop SMALLBROOKE, (died 1749); and the south-west angle was the original position of a monument for ANNA SEWARD,—died March 25, 1809, aged 66,—her father and mother. (This is now at the end of the north nave aisle.) The harp hung on a willow, and the muse drooping over a sarcophagus, are special memorials of the "Swan of Lichfield," whose songs are now forgotten, but who filled no unimportant place in the literature of her time. The inscription on the monument is by Sir Walter Scott, who was Miss Seward's literary executor. She lived for many years in the episcopal palace, on the north side of the Close.

The north-east bay of the aisle is occupied by a large monument, displaying all sorts of military trophies, for the officers and men of the 80th (Staffordshire) Regi-

¹ Memoir on the Foundations of Early Buildings recently discovered in Lichfield Cathedral, p. 18.

ment who fell in the campaign on the Suttlej in 1845-6. (For Admiral Parker's monument, see APP., note 2.)

X. The *north transept*, as we have seen, is twenty years later (*circ.* 1240) than the south. Its general arrangement is the same, but there is some difference in the details. An Early English trefoiled arcade (that in the south transept is plain) extends round the transept and its eastern aisle. The Early English window-openings above, with ringed shafts at the angles, have been filled with Perpendicular tracery; and above the door on the north side is a single large Perpendicular window, filled with bad stained glass, (by Sir John Betton, of Shrewsbury,) the gift of Dean Woodhouse, about the year 1812. The principal founders and benefactors of the cathedral are represented in it—Oswy of Northumbria, St. Chad, Offa of Mercia, King Stephen, Bishop Roger de Clinton, Richard I., John, Bishop Walter de Langton, and Bishop Hacket. The Perpendicular work in this transept "is of such a character that it must have been prior to the Rebellion^m," although we have not, in this case, the direct evidence of Hollar's engraving.

The organ has been placed by Mr. Scott in the south bay of this aisle. Under Wyatt's arrangement the westernmost bay of the choir was entirely occupied by a large organ-loft, (with a glazed window above it,) which has been happily swept away. [See Plate II.]

XI. The work of four distinct periods meets in the great piers of the *central tower*. The greater part

^m Willis.

both of the eastern and western piers is Early English of the same date as the choir—1200; the later Early English of the transepts is united with the piers on their north and south sides; and the early Decorated of the nave joins them on the west. The piers are of great size, and have banded shafts. The vaulting of the tower is Perpendicular.

Between the two eastern piers is placed the *choir-screen*; an elaborate example of artistic metal-work, which has only been exceeded in importance by the larger screen at Hereford: (see that Cathedral). Both were the work of SKIDMORE of Coventry, from designs by Mr. G. G. SCOTT. The Lichfield screen "is remarkable for the delicate manipulation of its capitals, many of which, derived from early examples of gold and silver-work, are entirely hammered from sheet copper, and are illustrative of the light and shadow to be obtained by the artistic treatment of so uncompromising a material, which in its primary state is shadowless and thin. Other capitals, whilst conceived in the same spirit, are original productions; and as in ancient work natural foliage is used along with conventional, so in this instance are to be found delicate examples of the blackberry enriched with onyx stones, seed-vessels of the wild rose and currant enriched with cornelians, and the strawberry with ivory.

"In the upper part of the screen are angels in bronze, playing instruments of music, or in various attitudes of adoration.

"When it is remembered how numerous and artistic

were the examples of metal-work recorded in the inventories and manuscripts of various periods of Christian art, how large a place it occupied in the temple of the older dispensation, and how imperfect edifices were considered without the costly and brilliant productions of metallic skill, it is gratifying to find in the recent restoration at Lichfield that this fact has been so prominently recognised^a."

The wrought gates opening to the north and south choir-aisles are of the same admirable character, and from the same hands. In comparing this work with the screen at Hereford, it should be remembered that this is the earlier production, and that it was in fact the first great work of the sort wrought in modern times in England. The beautiful choir-screen at Ely is not entirely of metal-work, and has consequently a different character.

Outside the screen, against the south-east tower-pier, is placed the very fine eagle lectern, the work of HARDMAN of Birmingham. The Bible which rests on this lectern is printed on vellum, and is bound in dark red morocco, with gold bosses and clasps.

A *pulpit*, by SKIDMORE of Coventry, has been placed against the north-west tower pier. It is a structure of brass and other metal work, with, in front, a group representing St. Paul preaching at Athens. There is a double staircase, with a rail of open ornament in iron.

^a Sketch of the Restorations in Lichfield Cathedral. (Lichfield, 1861.)

XII. The architectural history of the *choir* [Plates II. and III.] has received a very complete elucidation from Professor Willis; who, during the progress of the restoration in 1860, carefully examined the foundations which were then brought to light°. The Norman choir terminated eastward in an apse, between the fourth and fifth piers of the choir now existing. Toward the end of the twelfth century (about 1180) a square-ended chapel was built beyond this apse, eastward. This chapel, however, had but a short existence; it was removed about the year 1200, together with the Norman choir, to make room for an Early English choir and presbytery, the square-ended eastern termination of which was in a line with the piers of the present retro-choir. The foundations of these several buildings remain below the existing pavement.

A century after the building of the choir, (about 1300,) the present Lady-chapel, with its polygonal apse, was erected, together with the eastern bay of the existing retro-choir. The new building was thus brought close up to the eastern end of the Early English choir. A few years later, (about 1325,) this choir was completely taken down as far as the third pier east of the tower, and was replaced by that which now exists. The lower part of the first three bays eastward of the tower was allowed to remain. The upper part

° Memoir on the Foundations of Early Buildings recently discovered in Lichfield Cathedral. (Archæological Journal, vol. xviii.) The results alone of Professor Willis's investigations are given in the text. His memoir contains plans and details of very great interest.

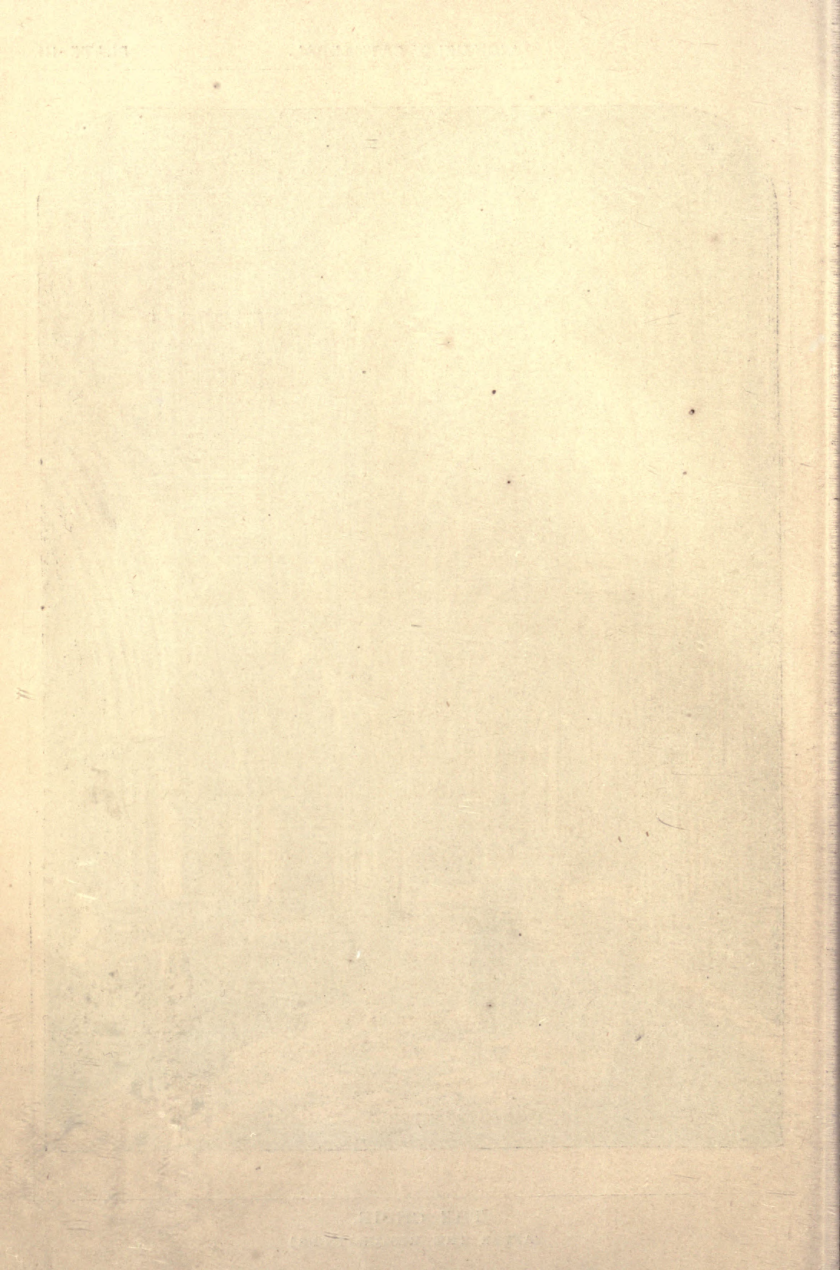


THE CHOIR.
(BEFORE THE RESTORATIONS.)





THE CHOIR.
(AFTER THE RESTORATIONS.)



was taken down, and was replaced by a Decorated clerestory of the same character as the rest of the new building.

The existing choir consists of six bays, of which the dates may be thus recapitulated:—

First three bays from tower—Piers and arches, Early English, part of choir of 1200; clerestory, Decorated, 1325.

Three easternmost bays, Decorated, 1325.

Wyatt's arrangements in the choir have been entirely swept away. The stalls have been restored to their ancient position, terminating at the third pier; and the site now occupied by the altar was that of the ancient high altar from the completion of the building in 1325 until it was removed by Wyatt. The three easternmost bays, beyond the stalls, thus form the presbytery, which is raised one step above the "chorus cantorum," and the altar platform, three steps higher.

The first three Early English piers from the tower were, in the original plan, octagons, with a triple clustered shaft added on each face. Some changes were made when the clerestory was rebuilt in the fourteenth century, and farther changes, involving unwarrantable mutilation, were effected, probably by Wyatt, at the end of the last century. These three piers and arches, with the clerestory above them, have now been restored by Mr. Scott to the condition in which they were left after the re-construction of the clerestory in the first half of the fourteenth century. The builders of that time had "cut off the cluster of shafts falling inwards

toward the choir, had extended their alterations downward to the main arches, and had even reconstructed the outer order of mouldings of each, supporting their new mouldings by inserted capitals similar to those of the columns which they had erected eastwards, and supporting their vaulting-shaft by corbels in the form of angels, which they inserted in the face of the octagonal columns, from which they had removed the clustered shafts. For some reason connected with the height they had adopted for their new bays toward the east, they had scarcely height enough for the western arches; to obviate this, they made their new order of mouldings not concentric with the old ones,—which has a singular effect. It would be difficult to particularise the evidence on which these facts have been ascertained; suffice it to say that it has been most minutely traced out, and proved beyond doubt; and the work restored to its ancient form, that is to say, the form which it attained in the fourteenth century, and which it must have in the main retained till nearly the end of the eighteenth^p.”

^p Sketch of the Restorations in Lichfield Cathedral, from the designs of G. G. Scott, Esq., (Lichfield, 1861.) “The design of the angels was really almost the only point left to conjecture. Their existence was proved, first, by the necessity for something to support the vaulting-shafts, (a portion of one of which remained behind the cement, and below the level of the capitals); secondly, by the existence of stones inserted for such corbels, having fragments still projecting; and thirdly, by the remains of angels existing on the western piers in similar positions, and carved in stones of the same description and of the same depth with those found to have been inserted in the other pillars.”

The third pier from the tower is half Early English and half Decorated. The piers eastward of this are entirely Decorated, (1325); and are octagonal, with clustered shafts, the capitals of which are enriched with leafage. The choir has no distinct triforium, and had none in the Early English period. The entire height of each bay "is divided into two nearly equal parts; of which the lower is given to the pier-arches, the upper to the clerestory. The window-sills of the latter are high, and there is a passage in front of them immediately above the tablement or stringcourse, over the pier-arches. This passage, the veritable triforium, pierces the great piers of masonry which sustain the vault. The high sills receive the sloping roof of the side aisles, and have three plain low open arches in each bay to air the roof^a." A parapet of open trefoils runs along at the top of the pier-arches, in front of the wall-passage. The high window-sill at the back is panelled with an arcade of tracery with foliated headings. The splays are lined with quatrefoils. The windows themselves (with the exception of two, which retain their original stone-work,) are filled with Perpendicular tracery in five lights. This was probably inserted after the siege, and formed part of Bishop Hacket's repairs. The tracery in the two original windows has "flowing characteristics;" in accordance with the date of this part of the cathedral—later than the Lady-chapel, or the nave.

Triple vaulting-shafts, with capitals of leafage, run

^a Willis, p. 11, note.

up between the piers. The groining-ribs, in groups of seven, pass to the central or ridge-rib, the bosses on which are for the most part of leafage. The Coronation of the Virgin occurs toward the eastern end. The spandrils between the eastern (Decorated) arches are ornamented with cusped circles, resembling those in the nave. These had been cut away, but their traces were evident, and they have been restored by Mr. Scott; who has effected a more important restoration in the spandrils of the three western arches. These, when the clerestory was built above them in the fourteenth century, had been ornamented with niches, supported on brackets of foliage, and having very rich canopies rising to the top of the parapet above. The niches, and the statues which filled them, were entirely destroyed by the Puritans. They have now been restored, "partly from the old descriptions of them, and partly by reference to the niches remaining in the Lady-chapel." The statues which have been placed in them are by FARMER, and represent, on the south side, St. Christopher, St. James, and St. Philip; and on the north, St. Peter, Mary Magdalene, and the Blessed Virgin. It was known that figures of these saints had formerly occupied the niches.

"Some curious remnants, apparently of overhanging vaulting, perhaps belonging to the roodscreen, were found against the south-west pier: these have been left to speak for themselves."

XIII. The *altar*, with its beautiful reredos, occupies

† Sketch of the Restorations, &c.

its ancient position. The bay in which it is placed is raised three steps above the rest of the presbytery; and nothing can be more striking than the view of this eastern end from the lower part of the choir, closed in as it is by the superb windows of the Lady-chapel. The vesting of the altar, on which the pomegranate and fleur-de-lys are conspicuous, was the work of Miss M. Gresley.

The *reredos*, begun in 1863, was entirely designed by Sir (then Mr.) G. G. Scott; and is a most striking work. The central portion, at the back of the altar is formed by an arcade of five gabled compartments, of which that in the centre, higher than the others, is surmounted by a cross, much enriched, and supported by pinnacles on either side. In the central division below is the Ascension, with a group of angels in the gable above it; in the side compartments are the emblems of the Evangelists; and above are four angels under canopies, bearing the instruments of the Passion. On either side of the *reredos* proper is a screen of open arcades in alabaster, with figures of angels between each gable. Light metal-work is introduced below. These screens, as well as the central *reredos*, are raised on a dwarf wall built of uniform pieces of alabaster, each piece having a distinct border of inlaid marbles, with a carved patera in the centre. As far as possible, all the materials used in the construction of this superb work have been obtained within the limits of the diocese. The alabaster, of which all the

solid portion is formed, is quarried in the neighbourhood of Tutbury. The whole of the marbles introduced in the inlaying are from Derbyshire, including the black and brown "bird's eye," and the beautiful "Duke's red," found on the estate of the Duke of Devonshire, and presented for this especial purpose. Fluor spar, of almost every shade of colour,—blue, yellow, cornelian, and pure white,—is well known as a Derbyshire production, and is used in conjunction with the marbles; together with malachite, also to be found in Derbyshire, although in limited quantities.

The cross which rises from the centre of the reredos, in itself a most important feature, has been so arranged that neither the actual cross, nor the portions immediately underneath it, will interfere with the view of the stained glass in the Lady-chapel.

The *pavements* of the choir, the presbytery, and the space before the altar are by the Messrs. Minton; and rank among the very best, if indeed they are not quite the best, modern works of their class. They are of encaustic tiles and marble. The patterns of the tiles between the stalls are copied from old ones found in the church. In richness of colour, however, and in harmony of arrangement they probably exceed the ancient examples. The two bays of the presbytery contain four principal medallions of incised marble, each about 3 ft. in diameter, representing leading events in the history of the diocese and its cathedral. Each of these medallions is surrounded by four smaller ones,

in which are figured kings and bishops who have been among the chief benefactors to the diocese and "restorers" of the cathedral. The medallions are set in encaustic tiles. The subjects, the design and arrangement of which were furnished by Canon Hutchinson, are:—

1. The Consecration of St. Chad to the See of York. The inscription runs, "Ceadda a Wina Ep. Winton, et duobus Episcopis Brittan. consecratur." Round the medallion are—Oswi, King of Northumbria; Wulfhere, King of Mercia; Diuma, the first bishop, and Jaruman, fourth bishop of Mercia, and the immediate predecessor of St. Chad. (For the life of St. Chad, and the connection with the See of the persons here represented, see Part II.)

2. Archbishop Theodorus appoints St. Chad to the Mercian Bishopric, and lifts him on horseback. "Theodorus Ceaddam equo donatum in Merciens. Episcopatum dimittit." Round are—Ethelred, with whose consent the Mercian diocese was subdivided; Offa, restorer of the church; Saxwulf, first bishop of Mercia after the subdivision; and Higbert, "archbishop." (For the history, see Part II.)

3. The Translation of the Bones of St. Chad to the Church of St. Peter, on the site of the existing cathedral. "Ceaddæ ossa in primam Lichf. Ecclesiam Cathedralalem deportantur." Round are—King Stephen, who confirmed to the church its revenues; Henry III., who gave stone for the rebuilding of the transepts; Bishop Clinton and Bishop Langton, both builders and "restorers."

4. Restoration after the Civil War. The Vicars Choral celebrate Divine Service in the Chapter-house. "Vicarii chorales in dirutæ Ecclesiæ domo capitulari divina exequuntur." Round are—Charles I.; Queen Victoria; Bishop Hacket; and Bishop Lonsdale, in whose time the late restoration was effected.

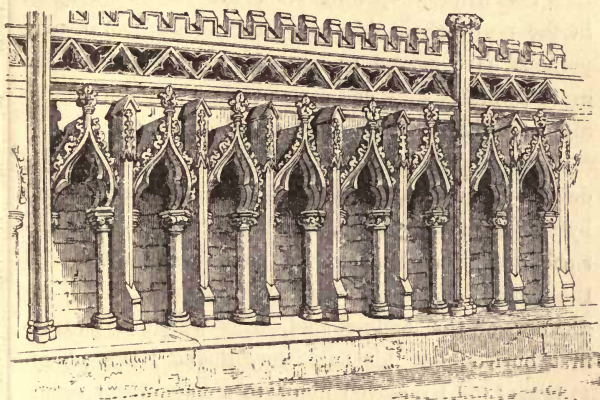
The pavement before the altar, in which much rich green colouring has been introduced with very good effect, was the gift of COLIN MINTON CAMPBELL, Esq. Subjects from the life of our Saviour, figures of St. Chad, and of other bishops, are introduced in it.

The *stalls* of the choir are new, and were carved by Evans of Ellaston, from Mr. Scott's designs. They are entirely of oak. The foliage and flowers with which they are decorated are of great beauty and variety. The small figures of Apostles which crown the finials, and the bishop's throne resting on lions, and enwreathed with vine-leaves and tendrils, among which birds are introduced, deserve special attention. The ends of the stalls are carved with scriptural subjects. The choristers', or sub-stalls, have fronts of open metal-work, formed by twisted leafage, coloured blue and bronze, with red berries and white flowers.

The vaulting of the choir remains uncoloured. Some traces of ancient colour were found on it, and a portion was restored by Mr. Hudson; but the effect was unsatisfactory, (probably owing to the groundwork, on which the ancient colour was laid, having been painted of a stone or vellum tint, whereas now it is the natural red of the sandstone,) and the colour

was again removed. The bosses above the altar are gilt. (For the sedilia, the monument of Bishop Lonsdale, &c., see APPENDIX, note 3.)

XIV. The walls, windows, and vaulting of both *choir-aisles* are Early English as far as the third pier of the choir, where the Decorated work is united with the earlier. Eastward of this they are Decorated, of the same date as the adjoining portion of the choir, *circ.* 1325. Below the windows the wall, in both the Early English and Decorated portions, is lined by an



Arcade, Choir-aisles

arcade. In the first three Decorated bays, terminating in a line with the altar, the spandrils of this arcade are filled by the heads of angels, between outspread wings, very finely designed and rendered. Beyond, to the end of each aisle, the arcade changes. In each of these two last bays there are six canopied arches (see woodcut) divided by slender buttresses, and supported

by small shafts at the angles. The parapet above the arcade resembles that in front of the clerestory of the choir.

In the third bay (from the west) of the *south* choir-aisle a door opens to the *sacristy*,—a room with three Early English windows,—of the same date as the Early English portion of the choir, to which it is attached. Over the door is a gallery with a pierced parapet in front, partly carried on a groined vaulting, and opening at the back into a small room over the sacristy. This, like the window opening from the sacrist's lodging in the north choir-aisle of Worcester Cathedral, may perhaps have served as a watching-chamber for the great shrine of St. Chad, and for observing during the night the lights burning before the different altars.

The aisle windows are Decorated. The third window from the east, in the south aisle, is distinguished by two bands of foliage, by which the splays are enriched. This enrichment was possibly connected with the tomb of Bishop WALTER LANGTON, (died 1321,) the founder of the Lady-chapel, near which he was at first buried; but his successor, ROGER NORTHBURGH, (1322—1359,) removed him “to a magnificent sepulchre on the south horn of the high altar¹,” immediately

* “Rogerus Episcopus ad australem partem Chori juxta angulum altaris construxit magnificum sepulchrum ex albo lapide ad translationem corporis prædecessoris sui Domini Walteri. Rogerus ipse, sicut mandavit, sepultus est sub marmore juxta monumentum a se extructum pro D. Waltero Episcopo.”—*Whitlocke, Continuatio Hist. Lichfeldensis, ap. Wharton, Anglia Sacra, i. 449.* Bishop Walter's translation took place May 18th, 1360, some

opposite, or close under, this window. The Decorated portion of the choir was, as we have seen, constructed during the episcopate of Bishop Northburgh, who continued the work begun by Bishop Langton.

XV. In the first bay of the south choir-aisle are two very striking modern monuments for MAJOR HODSON, who received the submission of the King of Oude; and for his father, ARCHDEACON HODSON. The first monument, (on the north side,) "in memory of William S. R. Hodson, killed at Lucknow 1858," is in the form of a raised sarcophagus with a cross laid on the top; and is composed of Caen stone and various coloured marbles. In the front panel is sculptured the submission of the King of Oude; in others are figures of "Temperantia," "Fortitudo," "Clemencia," and "Justitia." At the angles of the sarcophagus are very good figures of Indian soldiers. In the wall opposite, recessed in the arcade, is the monument of ARCHDEACON HODSON, a flat tomb of black marble inlaid with enamels and a brass cross. At the back are two panels of sculptured alabaster, representing the Crucifixion and the Ascension, and below, the Burial and Resurrection of our Lord, with the inscription, "Whether we live or die we are the Lord's." Both of these monuments deserve special attention. Both are from the designs of Mr. George Street.

In the bay adjoining the Archdeacon's monument is

time after the death of Bishop Roger Northburgh, which occurred November 22, 1359.

the much shattered Perpendicular monument of some unknown personage. (See APPENDIX, note 4.) On the pavement opposite is the effigy of a bishop, of the Decorated period; and in the next bay eastward, an episcopal effigy of earlier character. They have been attributed to Bishop WALTER LANGTON, builder of the Lady-chapel, (1296—1321,) and Bishop HUGH PATESHULL, (1240—1241). But this is uncertain; and at all events, neither effigy is of great interest or importance. Recessed into the wall of the third bay from the east is the tomb of Bishop HACKET,—the restorer of the cathedral after the siege,—with his effigy, vested and coloured: “superstitionis Babylonicæ,” runs the inscription, “tam maturus hostis, ut pene in cunis straverit Loyolitas.” This refers to a Latin comedy entitled “Loyola,” written by Hacket when a Fellow of Trinity College, Cambridge, and twice acted before James I.

Under the east window of this aisle is CHANTREY’S well-known monument of the “Sleeping Children.” They were the daughters of the Rev. WILLIAM ROBINSON, Prebendary of Lichfield, who died in 1812. It is unnecessary to point out the grace and beauty of the figures. The introduction of snowdrops in the hand of the elder child was suggested to the sculptor by Allan Cunninghame, his friend and assistant.

The window above is filled with some of the stained glass from Herekenrode. On one side is a knight, supported by St. Hubert; on the other a richly blazoned shield of arms. In the centre is a representation of the Holy Trinity. The inscription records the acqui-

sition of the glass by Sir Brooke Boothby, (see § xvii.) whose arms are placed above. (For the wall painting below, and the monument of Dean Howard, see APPENDIX, note 4.)

XVI. The two eastern bays, between the reredos of the choir and the Lady-chapel, now form the *retro-choir*, as they did before the Reformation. In the centre, between the piers, stood the great shrine of St. Chad, behind the high altar, in a position similar to that occupied by the shrines of the Confessor at Westminster, St. Thomas at Canterbury, and St. Etheldreda at Ely. West of the shrine was a small altar, and sufficient space remained, both east and west of it, to admit of the passage of processions". There were chapels with altars at the ends of the aisles.

The cathedral had been originally dedicated to the Blessed Virgin and St. Chad, and it was probably in order to associate the two patrons more closely, and to procure space for the elevation of the shrine of St. Chad in the same manner as the shrines of other great English saints, that the Lady-chapel was commenced by Bishop LANGTON, (died 1321); who also made the shrine of St. Chad, at the cost of two thousand pounds. The easternmost bay of the retro-choir is apparently part of Bishop Langton's work, and belongs to the same Decorated period as the Lady-chapel. The pier-arches in this bay are narrower than those westward of it, and its south aisle wall, below the window, is considerably thicker on the exterior than the wall under the windows below it. The adjoining bay (west)

* This arrangement has been pointed out and explained by Professor Willis, *Archæol. Journal*, vol. xviii.

belongs, like the rest of the presbytery, to the later Decorated of 1325.

XVII. The *Lady-chapel*, as has already been said, was commenced by Bishop WALTER LANGTON, (1296—1321,) who left money to complete it after his death. In plan it is a continuation of the presbytery, without its aisles, and terminating in a polygonal apse,—“an arrangement unique in England, and in this instance of singular beauty in detail*.” An arcade resting on a stone bench lines the wall below the windows, which were originally filled with pure geometrical tracery. This tracery remains in the three eastern windows, and in one on the north side. The others were injured during the siege, and were re-fitted, no doubt by Bishop Hacket, with Perpendicular tracery resembling that of the clerestory windows in the choir. Between the windows are niches, with brackets and rich canopies, and the splays are pierced for a wall-passage, in front of which runs a parapet of open-work. Level with the arcade, at the entrance of the chapel, are two canopied niches which once contained figures, possibly of the Virgin and St. Chad. The chapel seems to have been anciently divided from the retro-choir in which St. Chad’s shrine stood by a roodloft, “finely carved and gilded,” which is mentioned by Stukeley. (See APPENDIX, note 5.)

All these details deserve the most careful attention, and would be sufficient in themselves to give a very unusual degree of interest to the chapel. Their effect, however, is greatly increased by the superb *stained*

* Willis.

glass with which the windows are filled. This was procured in 1802, by Sir Brooke Boothby, from the abbey of Herckenrode, in the bishopric of Liége, which had been dissolved after the occupation of Liége by the French. Herckenrode was founded for Cistercian nuns in the twelfth century, and was a house of great wealth and importance. The abbey church was rebuilt in the sixteenth century; and its windows were then filled with stained glass, some of which is now at Lichfield. Three hundred and forty pieces of glass, each about twenty-two inches square, besides a great number of fragments, were bought by Sir Brooke Boothby for £200; and the purchase was transferred to the Dean of this cathedral. The glass was imported during the Peace of Amiens. The total expense of purchasing, importing, arranging and repairing it, and of fitting the windows to receive it, was about £1,000. Its actual value is at least ten times that sum. The dates on the glass itself are between the years 1530 and 1540, a period when the art of glass-staining had attained very high perfection. Mrs. Jameson suggests, and with great probability, that the designs are by Lambert Lombard—"the first, and by far the best, of the Italianized Flemish school of the sixteenth century".

‡ Legends of the Monastic Orders. A full description of these windows (to which we have been much indebted) was written by Dean Woodhouse in 1811, and published in "A Short Account of Lichfield Cathedral," of which a new edition has lately appeared. (Lichfield: T. G. Lomax.)

The Lady-chapel contains nine windows, four of which are larger than the rest. There was not enough of the ancient glass to fill them all: and the two westernmost windows were accordingly filled with modern glass by Sir John Betton of Shrewsbury, who was also employed in repairing the glass from Herckenrode. In the south window are the arms of the bishops of Lichfield, from the Reformation to Bishop JAMES CORNWALLIS, (1781—1824,) during whose episcopate the glass was acquired for the cathedral. In the north window are the arms of those members of the larger chapter of Lichfield “who were possessed of their respective stalls during any portion of the time in which this window was under the hands of the artists, from 1806 to 1808, inclusive.” Considering the present advance in the art, these windows might well be replaced by better.

The subjects of the ancient glass are as follows; beginning on the south side, with the window next that containing the episcopal arms. (Numbering this as the second window, the others follow in succession.)

2. Pilate delivering Jesus to be Crucified. Jesus Bearing His Cross. The Descent from the Cross, and in the background the Entombment. The Resurrection, and behind, the Appearance of our Lord to St. Peter. Of these, the second subject is especially remarkable for its harmony of colouring.

3. The Incredulity of Thomas. The Day of Pentecost. The Last Judgment.

4. Our Lord Washing His Disciples' Feet, and the Paschal Supper. The Entry into Jerusalem—the Greeks are brought to Jesus—(St. John xii. 20.) The Agony, and the Apprehension of our Lord. The glass in this window has suffered from time and weather.

5. The Approach to Emmaus—the recognition of our Lord by the two disciples. The Ascension. This window perhaps contains the finest of the glass.

6. The Annunciation, and in the background the Salutation of St. Elisabeth by St. Mary. Our Lord Crowned with Thorns. The Scourging.

7. This window, and the one below it, are filled with portraits of patrons and benefactors of Herckenrode, represented in the usual manner, as kneeling before an altar, with their patron saints behind. There are six compartments in the first window, (No. 7). The lowest probably represents Matilda de Lechy, Abbess of Herckenrode at the time the glass was designed. In the third compartment are (possibly) St. Bernard, founder of the Cistercians, and his sister Humberline. Above, again, are Agnes de Mettecoven, with her patroness, St. Agnes; and in the last two Sir John and Margaret de Mettecoven, kneeling before St. John the Evangelist and St. Barbara, and supported by St. John the Baptist and St. Margaret; and Henry de Lechy and his wife Christina, supported by their patrons, SS. Henry and Christina.

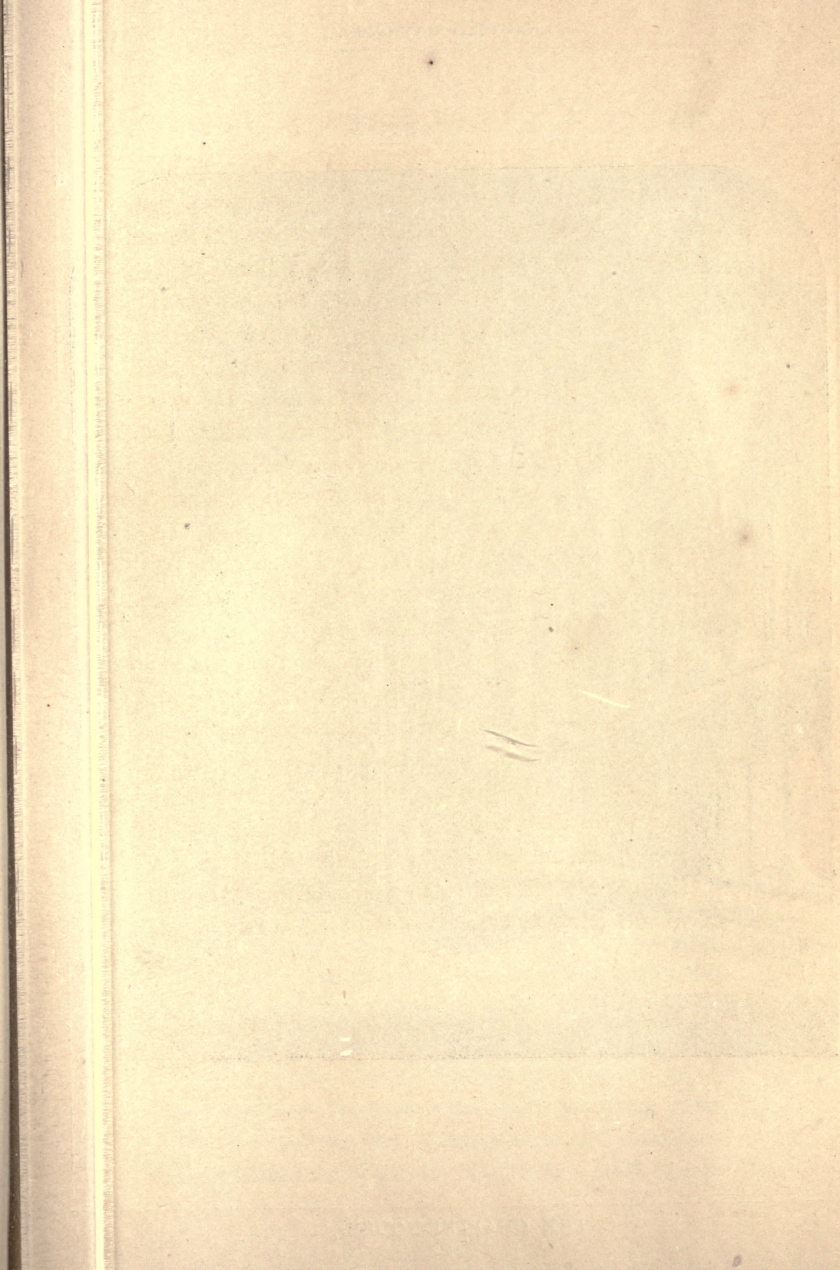
8. The portraits in this window are—in the lower compartment, toward the west, Evrard de la Marck, Cardinal, and Prince Bishop of Liége, enthroned 1505.

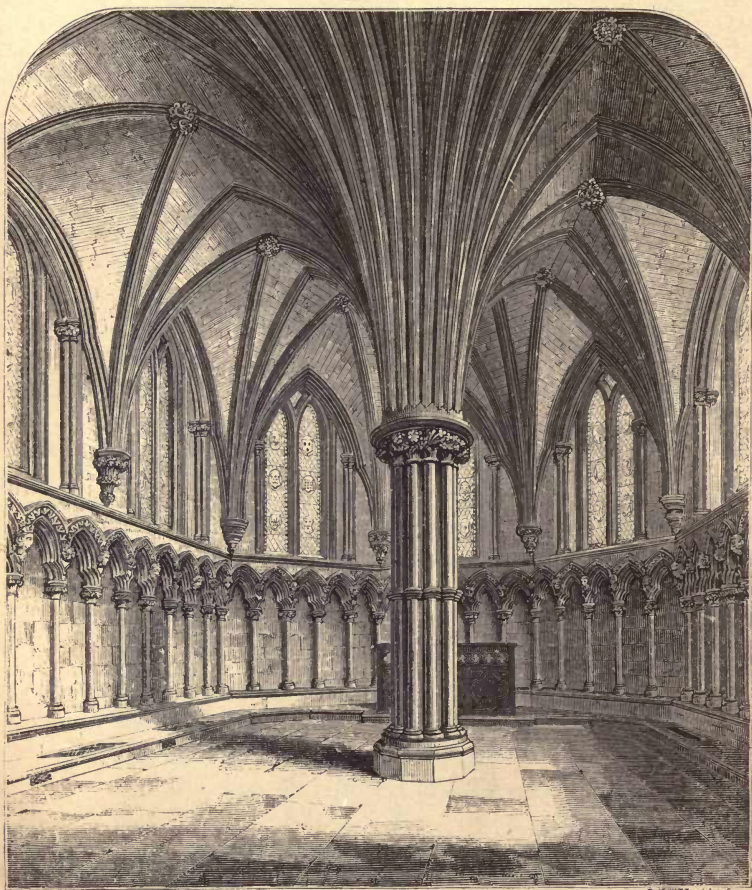
The saint is St. Lambert of Liége. In the adjoining compartment are Floris Egmont, Count of Buren, and his wife Margaret. Their supporters are St. Christopher and St. Margaret. Their son, Maximilian Egmont, and his wife, are represented in the compartment above; and in that adjoining are John, Count of Horn, and his wife, supported by St. John the Evangelist and St. Anne. It was from another branch of the great family of Egmont that Lamoral d'Egmont—the noblest victim of the Duke of Alva—was descended.

XVIII. The north choir-aisle precisely resembles the south. At its eastern end is CHANTREY's fine kneeling figure of Bishop RYDER, (died 1836). A low iron grille, slightly westward of the reredos, divides the two eastern bays from the rest of the aisle.

A doorway in the first Early English bay (counting from the east) opens to the *vestibule of the chapter-house*. Both vestibule and chapter-house are Early English of the same date as the north transept, (*circa* 1240,) at least forty years later than the Early English portion of the choir to which they are attached. "The vestibule was not contemplated when the choir was built; for its walls abut against those of the choir with a straight joint, and the arch of entrance in the side aisle is a manifest intrusion into the space once occupied by a window*." The vestibule is a narrow parallelogram, having the same depth of projection as the adjoining transept. On the west side is a range of arcaded seats. The east wall has a blind arcade of

* Willis.





O. JEWITT del. & sc.

THE CHAPTER-HOUSE.

the same character, and at its north-east end is the entrance to the chapter-house, a very fine and striking portal. The main arch encloses two smaller trefoiled arches, in the tympanum between which is an elongated quatrefoil, containing a figure of the Saviour. The shafts at the sides of the main arch, as well as the central group, have very rich capitals of leafage. The hollows between the shafts of the outer orders of the portal are filled with dog-tooth ornament. The vestibule has been freed from its coats of wash and of plaster, and has been restored.

The *chapter-house* itself is in form an elongated octagon, the north and south sides being exactly twice as long as the others. [Plate IV.] The central pillar is surrounded by banded shafts with enriched capitals. These capitals are crowned by a continuous circular abacus, almost like the base of a second pier. Upon this the ribbed vaulting-shafts descend. Below the windows is an arcade of forty-nine arches, with rich canopies and details. The chapter-house was restored in the early part of the present century, before the true revival of Gothic architecture; and the difference between the restoration here and that of the vestibule was sufficiently marked. The same methods were used here which have so greatly lessened the interest of the west front; and many of the capitals and other details were of composition. (See APPENDIX, note 6.) The shields of arms with which the windows are filled were inserted at the same time. The arms are those of the chief patrons and benefactors of the cathedral. The windows were originally filled with a much larger

series of such shields, which were destroyed by the Puritans. Copies of them, however, had been taken in 1641, before the siege, by Sir William Dugdale, and now exist among the Ashmolean MSS. at Oxford. From these a selection was made when the chapter-house was restored: but the artist who designed the glass was entirely ignorant of mediæval heraldry. The patterns of the charges and the form of the shields are alike modern.

In the window of the vestibule are the shields of Sir Wm. Dugdale, Garter King of Arms; and of Elias Ashmole, founder of the Ashmolean Museum, and a native of Lichfield. Above are the arms of Dean Woodhouse, under whom the chapter-house was first restored.

XIX. A staircase opening from the vestibule leads to a room above the chapter-house of the same date and general character, now used as the *library*. It was so used before the Rebellion, when all the books and MSS. were destroyed; and was not impossibly the library and record-room of the canons from the time of its first erection. After the Restoration, collections of books were given to the cathedral by Frances, Duchess of Somerset, and by Andrew Newton, Esq.; their portraits, and that of Dean Addison, father of the "short-faced gentleman" of the "Spectator," hang in the library. The bookcases were given by members of Staffordshire families, whose names and arms they bear.

Among the treasures of the library are—Caxton's "Lyfe of King Arthur;" the MS. Household-book of Prince Henry, eldest son of James I.; and a MS. of

Chancer. One relic is preserved here, however, of which the interest can hardly be exaggerated—this is the volume known as the “Gospels of St. Chad,” containing, at present, the Gospels of St. Matthew, St. Mark, and part of St. Luke. The style of its writing, miniatures, and ornaments so closely resembles that of the Gospels of Lindisfarne, Mac Regol (at Oxford), and others, that it may be certainly ascribed to the Hiberno-Saxon school, although it would not be easy to determine whether it was written in Ireland, Wales, or Northumbria. There is a tradition that it was written by St. Gildas; and on the margins of several of the pages are entries in Welsh, one of which states that the volume had been purchased by Gelhi, the son of Arihtuid, and presented to St. Teilo, the patron saint of Llandaff. Another, and later entry, however, connects the volume with Lichfield about the year 1020, during the episcopate of Leofgar, when Godwin, the son of Earwig, purged himself on these Gospels from the suspicion of a deadly crime. It is clear, therefore, that at this time the volume had found its way to Lichfield, whence apparently it obtained the name of *Textus Sti. Ceaddæ*. But it is possible that another tradition may have referred the writing of the volume to St. Chad himself; and Mr. Westwood, who has given a minute account of this Textus in his *Palæographia Sacra Pictoria*, admits that it may have been in existence in St. Chad’s time; although he inclines to refer it to the latter part of the eighth, rather than to that of the seventh century.

XX. Passing out of the cathedral by the north transept, the exterior of the doorway should be especially noticed. This is Early English, of the same date as the transept itself; but both this doorway and that in the opposite transept (also Early English) are very unusual in design; presenting forms which are almost of late Norman character, with Early English details. The doorway in the north transept is almost untouched. That in the south has been altered, and its mouldings re-cut. The portal is formed by a wide outer arch receding in four orders, and enclosing two sharply-pointed arches divided by a central shaft. The jambs of the outer arch have a double row of shafts, the effect of which is unusually good. The capitals are of Early English leafage. Between the shafts is the dog-tooth. Two rows of mouldings in the head of the arch are enriched with very remarkable varieties of what may be considered a "tooth" ornament. The outline is that of the dog-tooth; but the ornament is entirely composed of intertwisted Early English trefoil foliage. The foliage throughout is pure Early English. The inner arches are enriched with leafage; and in the tympanum between them and the enclosing arch is a bracket supporting a niche for a figure, which has disappeared.

Under one of the windows, west of the transept, are some remains of Dean Yorton's monument and chantry, (1512).

Between the north transept and the vestibule of the chapter-house a small portion of the Early English

wall of the north choir-aisle is visible. "The rebuilt clerestory of the western part of the choir betrays by the lighter colour of the stone that it was a work subsequent to the eastern part, as already shewn *."

The buttresses between the windows of the Lady-chapel have canopied niches.

The sacristy, attached to the south choir-aisle, is distinguished by its large Early English buttress-turrets, in one of which is a staircase ascending to the upper chamber. Between the sacristy and the south transept is a monument with the effigy of an unknown ecclesiastic.

In a niche at the south end of the south transept-aisle remains the figure of a female saint, much mutilated but still very graceful. This figure and the three which remain on the face of the north-west tower (§ v.) are the only examples from which we can now gather any idea of the beauty and interest which formerly belonged to the statues of the west front. This part of the cathedral was especially exposed to the shot of the besiegers; and it is remarkable that the figure should have escaped entire destruction.

The *doorway* of the south transept, earlier by twenty years (*circ.* 1220) than that opposite, is of the same general character, but its details have been entirely "restored." The Early English foliage has been re-cut, and three modern shields introduced in the spandrels between the inner arches. They bear the arms of the See; those of Bishop LLOYD, (1692—1699,) and of

* Willis.

Dean ADDISON, (1683—1703); marking the date of the restoration.

The west front has already been described. Of the three *spires*, that above the central tower was rebuilt by Bishop HACKET, after the Restoration; but with details which at once shew the lateness of the work. Those which crown the western towers are early Decorated, (*circ.* 1272,) of the same date as the western front itself, although they did not escape some "restoration" at the hands of Wyatt. Within they are completely open from the base of the tower parapet, and contain no timber or cross-beams. The three spires of Lichfield group with extreme grace from whatever point they are visible. From the north-west angle of the Close they are seen in combination with the west front, [*Frontispiece*]; and the dark colour of the stone is well contrasted with an avenue of lime-trees, which extends along the north side of the cathedral. They should be seen also across the "Pool," or lake, on the south side. At the head of this lake is the church of Stowe, or "Chadstowe;" the spot where, according to tradition, St. Chad built his oratory, and where he died.

LICHFIELD CATHEDRAL.

PART II.

History of the See, with Short Notices of the principal Bishops.

MERCIA, with its dependent province of the Middle Angles, was the last of the Anglo-Saxon kingdoms to receive Christianity. Peada, chief of the Middle Angles, and son of the fierce heathen chief Penda of Mercia, about the year 653, more than half a century after the arrival of St. Augustine, had gone to Oswi of Northumbria to ask from him the hand of his daughter Alchflæda. Oswi refused unless Peada would become a Christian; and after due instruction, Peada declared himself ready, in any case, to embrace the faith, persuaded greatly by his friend Alfred, son of Oswi, who had married Cyneburga, a sister of Peada.

Peada was accordingly baptized by Finan, an Irish Scot from Iona, who was at that time Bishop of Lindisfarne; and on his return home took with him four priests as missionaries for the conversion of central England. They laboured effectually in both Middle Anglia and Mercia, and many, high and low, "eorls and ceorls," were baptized daily; for Penda, the Mercian king, although himself the fiercest of heathens, placed no obstacles in their way, but, says Bede, hated and despised all such as being Christians did not live according to their faith, "holding them wretched and despicable who did not obey their God in whom they believed ^a."

^a "Venientes ergo in provinciam memorati sacerdotes cum principe, prædicabant verbum, et libenter auditi sunt, multique quoti-

[A.D. 653—667.] Two years later, in 653, Penda fell in battle with Oswi, who became at once “over-king” of Mercia. Oswi caused DIUMA, one of the priests who had accompanied Peada, to be consecrated Bishop of the Middle Angles and of Mercia, by Finan^b. Diuma was an Irish Scot, as was his successor, CEOLLACH. The two following bishops, TRUMHERE and JARUMAN, were native Angles; and the latter was sent by Wulfhere of Mercia to re-convert a portion of the East Saxons who “relictis Christianæ fidei sacramentis” had apostatized under the King Sighere. The East Saxons were at this time subject to Mercia, and Jaruman succeeded in bringing them back to the faith.

[A.D. 669—672.] CEADDA (St. Chad), who succeeded Jaruman, was the great patron saint of Lichfield. He was one of four brothers, all priests, and two of them, Cedd, Bishop of the East Saxons, and Ceadda, bishops. Ceadda, who was Abbot of “Laestingaen,” (Lastingham, near Whitby,) was sent in 666 to Canterbury by Oswi of Northumbria to be consecrated to the see of York. He found the Archbishop, Deusdedit, just dead; and turning aside to the kingdom of Wessex, Ceadda was consecrated by Wini, Bishop of Winchester, assisted by two British bishops. On his return to Northumbria, Ceadda set himself diligently to the work of his vast diocese, walking through it, “apostolorum more,” and refusing to ride^c. Early in the

die, et nobilium et infimorum, abrenunciata sorde idolatriæ, fidei sunt fonte abluti. Nec prohibuit Penda rex quin etiam in sua, hoc est Merciorum natione, verbum si qui vellent audire, prædicaretur; quin potius odio habebat et despiciebat eos, quos fide Christi imbutos opera fidei non habere deprehendit, dicens contemnendos esse eos et miseros, qui Deo suo, in quem crederent, obedire contemnerent.”—*Beda, Hist. Eccles.*, l. iii. cap. 21.

^b “Paucitas enim sacerdotum cogebat unum antistitem duobus populis præfici.”—*Beda, Hist. Eccles.*, iii. 21.

^c “Mox cœpit . . . oppida, rura, casas, vicos, castella, propter evangelizandum, non equitando, sed apostolorum more pedibus incedendo, peragrarè.”—*Id.*, 28.

year 669 Archbishop Theodorus of Canterbury, in the course of a progress throughout England, visited Northumbria. He pronounced Ceadda's consecration faulty, because Wini had been assisted by British bishops, who adhered to their own time for celebrating Easter; and St. Chad, with ready obedience, returned to his monastery at Lastingham. But the Archbishop finding him to be a "holy man, indefatigable in preaching," consecrated him afresh, and appointed him to the Mercian bishopric, vacant by the death of Jaruman. He ordered him, moreover, to ride instead of walking, and in spite of his resistance, lifted Ceadda on horseback with his own hand^d.

The bishops of Mercia, and indeed of all the English kingdoms, were still missionaries, living in common with their few priests, and moving constantly from place to place throughout their dioceses, the limits of which were conterminous with those of the kingdom. Ceadda fixed the place of his see at LICHFIELD, where a church had apparently been commenced by his predecessor, Jaruman^e. Near this church he built a "mansio" for himself, and seven or eight brethren, where he used to read and pray

^d "Jussit eum Theodorus, ubicumque longius iter instaret, equitare, multumque renitentem, studio et amore pii laboris, ipse eum manu sua levavit in equum; quia nimirum sanctum esse virum comperit, atque equo vehi, quo esset necesse, compulit."—*Beda, Hist. Eccles.*, iv. 3.

^e Lichfield, possibly from the Anglo-Saxon *lic*, 'a dead body,' is traditionally said to have been the scene of the martyrdom of more than a thousand British Christians during the persecution under Dioclesian. There is, however, no authority for such a statement beyond tradition, and the device of the city, which Plot describes as an "escutcheon of landscape with many martyrs in it, several ways massacred," is of comparatively recent assumption. The "field of martyrs" is said to have been the site of the existing cathedral, which was built on ground thus consecrated. The very central position of Lichfield is sufficient to account for its selection as the place of the see.

whenever he was able to rest from the work of his diocese. The church probably (although this is not certain) occupied the site of that now dedicated to St. Chad, near the upper end of the lake, where the cell of the Bishop is traditionally said to have been situated.

Ceadda administered the affairs of the Mercian diocese for two years and a half, "gloriosissime." The story of his death, and of the company of angels which cheered him in his cell with their celestial harmony, must be read in the Ecclesiastical History of Bede^f. He was buried near the church of St. Mary, the first church at Lichfield; but after the church of St. Peter, on the site of the existing cathedral, had been built, his remains were translated into it. No record exists of the foundation of this second church, but it was certainly built before the death of Bede in 735, since he mentions the translation, and the miracles which occurred at the new tomb of St. Chad^g.

St. Chad's name was inserted in the Calendar. His festival is the 2nd of March. In the Sarum and Aberdeen breviaries there was an office appropriated to him.

In the time of Ceadda's successor, WINFRID, the synod of Hertford (673) was assembled under Archbishop Theodore, who had early seen the necessity of dividing the enormous dioceses conterminous with the different kingdoms. His proposal was mentioned at the synod, but was not immediately carried into effect. Winfrid refused to consent to the change, and was for this reason, according to Florence of Worcester, deprived by Theodorus. (A.D. 675

^f Lib. iv. c. 3.

^g Id. "In quo utroque loco, ad indicium virtutis illius, solent crebra sanitatum miracula operari. . . . Est autem locus idem sepulcri tumba lignea, in modum domunculi facta, coopertus habente foramen in pariete, per quod solent hi, qui causa devotionis illo adveniunt, manum suam inmittere, ac partem pulveris inde assumere; quam cum in aquas miserint, atque has infirmantibus jumentis sive hominibus gustandas dederint, mox infirmitatis ablata molestia, cupitæ sospitatis gaudia redibunt."

—691), SAXULF, who followed Winfrid, agreed to the division of the Mercian diocese, within the ancient limits of which four new sees were established. Saxulf remained at Lichfield. In 676 a bishop was placed at HEREFORD; in 678, at Sidnacester, (the site of which is uncertain,) for LINDSEY; and in 680 the sees of WORCESTER and LEICESTER were founded. Lindsey and Leicester became afterwards merged in the great diocese of LINCOLN. (See that Cathedral, Pt. II.)

[A.D. 691—1067.] Of the bishops of Lichfield before the Conquest none need here be mentioned except (779—801) HIGBERT, who, in the synod of Calcuith, (785,) by the influence of Offa of Mercia, who, in Fuller's words, "thought that the brightest mitre should attend the biggest crown," was nominated by a bull of Adrian I., Archbishop of Lichfield, with a jurisdiction over six suffragan sees, leaving only four to Canterbury. Higbert signed as Archbishop until his death^h, but at the council of Cloveshoe, in 803, the ancient jurisdiction was restored by Pope Leo III. to Canterbury, and the bishops of Lichfield became once more suffragans.

The last Saxon bishop, LEOFWIN, died in the year 1067. The see remained unfilled until

[A.D. 1072—1085.] PETER was consecrated by Lanfranc in 1072. In the year 1075 Bishop Peter removed the chief place of the see from Lichfield to Chester; in obedience apparently to a decree of the Council of London held in that year, which ordered the removal of episcopal sees from

^h The succession of the Saxon bishops is extremely confused, and Chesterfield, (in Wharton's *Anglia Sacra* i. 430,) Godwin, and his editor Richardson, make ALDULF Archbishop of Lichfield. Aldulf's name was, on this authority, so inserted in the second part of Canterbury Cathedral, (Abp. Jaenbert). But Mr. Stubbs (*Registrum Sacrum Anglicanum*) shews from Higbert's subscriptions that he was the Archbishop.

small towns to places of more importance. (See EXETER CATHEDRAL, Pt. II.) But Chester was not destined to become the chief place of a see until after the Reformation. Peter himself died, and was buried there. His successor,

[A.D. 1086—1117.] ROBERT DE LIMESEY, again removed the see from Chester to Coventry; induced, according to Chesterfield, by the riches of the great monastery which had been founded by Earl Leofric and his wife Godiva¹. On the death of Abbot Leofwin, Bishop Robert obtained the "custody" of the abbey from the King, and removed the see. He was buried at Coventry. For four years the see remained vacant.

[A.D. 1121—1127.] ROBERT PECHE, Chaplain of Henry I., "Cui," according to the "Continuator" of Florence of Worcester, "in cura panis ac potûs strenue ministrare solebat." Bishop Peché was buried at Coventry. The see was again vacant two years.

[A.D. 1129—1148.] ROGER DE CLINTON. This Bishop is recorded as having built much at Lichfield, although no part of the existing Cathedral can be of his time^k. According to Simeon of Durham he bought the see from the King, Henry I., for 3,000 marks. Bishop Roger assumed the Cross, and died at Antioch in 1148. He had especially favoured Lichfield, and from this time the bishops designate themselves as of "Lichfield and Coventry."

¹ "Erat in Cestrensi diocesi quoddam Cœnobium Coventreia nomine, quod Comes magnificentissimus Leofricus cum Godefrâ uxore sua construxerat, tanto auri et argenti spectaculo, ut ipsi parietes Ecclesiæ angustî viderentur esse receptaculis thesaurorum."—*Chesterfield, ap. Wharton, Anglia Sacra*, i. 433.

^k "Qui ecclesiam Lichsfeldensem erexit tam in fabricâ quam in honore, numerum Præbendarum augendo, Castrum Lichsfeldense muniendo, villam vallo vallando, milites infeodando."—*Id.*, p. 434.

[A.D. 1149—1160.] WALTER DURDENT, Prior of Canterbury, “*vir eximiæ religionis et sacris literis apprime eruditus*” according to Gervase.

[A.D. 1161—1182.] RICHARD PECHE, son of the former Bishop Pêche, who had made him Archdeacon of Coventry. He took the habit of a canon in the church of St. Thomas the Martyr, near Stafford, which he had himself founded, and was buried there.

[A.D. 1183—1184.] GERARD LA PUCELLE, Chaplain of Richard Archbishop of Canterbury, and one of the most eloquent men of his time. “*Habebat Ricardus Archiepiscopus,*” says Thorne, “*duos commensales clericos, juris peritos, veritatis tamen et justæ justiciæ æmulos, M. Gerardum de Pucellâ, et Petrum Blesensem. Hi duo inter omnes mundi tunc temporis æstinabantur, nec immerito, eloquentiores.*”

For four years the see was vacant.

[A.D. 1188—1198.] HUGH NONANT had been a clerk in the household of Becket, and was Archdeacon of Oxford. Bishop Hugh had been a strong partizan of John during the detention of Richard I. in Germany, and on the return of Cœur-de-Lion he was deprived of his see, the temporalities of which were only restored to him on payment of a fine of 5,000 marks. He was a fierce opponent of the monks, and obtained licence from Henry II. to replace the monks of Coventry with secular canons. This he effected in 1190, not without desperate resistance from the monks. The Bishop himself is said to have been wounded in the struggle while standing at the high altar. The monks, however, were restored seven years afterwards by Richard I. and Archbishop Hubert of Canterbury. Bishop Hugh died in Normandy on his way to Rome; and, according to Matthew Paris, repented sorely of his ill-treatment of the Benedictines of Coventry. As marks of his penitence, he left all his treasure to religious houses and to the poor, and assumed himself the Benedictine habit a short time before his

death:—"Et sic in spe bona omnium assistentium fine in-
sperato quievit¹."

[A.D. 1198—1208.] GEOFFRY MUSCHAMP, Archdeacon of
Cleveland.

On the death of Bishop Geoffry, the monks of Coventry
chose their Prior, Josbert, as his successor. England was
still under the Interdict, and the monks conveyed the re-
sult of their election to Archbishop Stephen Langton, then
at Pontigny. King John, however, furious at their choice,
deprived the Prior of his temporalities; and the canons of
Lichfield, at the King's order, elected Walter de Gray.
Both elections were afterwards declared void by the Legate
Pandulf, and monks and canons then agreed in the choice of

[A.D. 1215—1223.] WILLIAM OF CORNHILL, who was con-
secrated by Archbishop Langton in the chapel of the in-
firmarium at Reading, on the same day with Richard le Poer,
Bishop of Chichester, afterwards Bishop of Salisbury, and
founder of the existing cathedral there. Bishop William
had been Archdeacon of Huntingdon.

[A.D. 1224—1238.] ALEXANDER STAVENBY, educated at Bo-
logna and Tholouse, is said to have been one of the most
learned men of his time. During his episcopate, the strug-
gle between the monks and canons for the right of election
to the see was finally arranged. It had been long agitated
in the Roman Court, and it was now decreed that the
monks of Coventry and the canons of Lichfield should elect
alternately, but that the Prior of Coventry should always
have the first vote at both elections.

[A.D. 1240—1241.] HUGH PATESHULL, Treasurer of St. Paul's,
London.

[A.D. 1245, resigned 1256.] ROGER WESEHAM. On the
death of Bishop Hugh, the monks of Coventry, to whom
the election belonged, were divided, some choosing Richard
Abbot of Evesham, and the rest their own Precentor,

¹ M. Paris, ed. Wats, p. 161.

William. The Abbot's party was the more powerful, and he set out for Rome to be consecrated, but died in Gascony on his way. The King, Henry III., strongly opposed the monks who had again chosen their Precentor, and they at last consented to set him aside, and to elect Roger Weseham, Dean of Lincoln, "*Vir*," says Matthew Paris, "*moribus et scientia eleganter insignitus*." He resigned in 1256, on the score of age and sickness, and died in the following year.

[A.D. 1258—1295.] ROGER LONGESPÉE DE MEULAN, third son of William Longespée, Earl of Salisbury, and his wife, the Countess Ela, was nephew of the King, Henry III., and of his brother, Richard, Earl of Cornwall. Through the interest of the latter he obtained the bishopric. But Bishop Roger understood little of English, and he spent the greater part of his time out of the country, until, in the year 1282, Archbishop Peckham, grieved, we are told, at so great a scandal, ordered him to reside within his diocese, and to appoint a suffragan bishop who understood English, and could assist him in his duties. It does not appear that Bishop Roger obeyed this mandate, for in 1284 the Archbishop assigned the Archdeacon of Derby as the coadjutor of the Bishop of Lichfield, and directed that an annual pension of a hundred marks should be paid to him from the income of the see.

[A.D. 1296—1321.] WALTER LANGTON, Canon of Lichfield, was Keeper of the Great Seal in 1292, and Treasurer of England in 1295. During the lifetime of Edward I., Bishop Langton had drawn on himself the hatred of the young prince, afterwards Edward II., whom, says Walsingham, "*de suis corripuit insolentiis, et superfluis compescuit ab expensis*." Accordingly, between the years 1301 and 1303, at the instance apparently of Prince Edward, the Bishop was called upon to defend himself from the grave charges of adultery, homicide, and simony; during the examination into which he was compelled to resign the treasurership

and to abstain from all episcopal functions. He was restored in full, however, in 1303, after he had cleared himself in the Papal court; and Edward I., who greatly valued the Bishop, made him the principal executor of his will. On the death of Edward I. in 1307, he conducted the King's body from Brough-on-the-Sands to London, where he was at once seized by order of the new King, and remained in close imprisonment for more than a year, first in the Tower, then at Wallingford, and finally at York. No distinct charge seems to have been brought against him; but he had stood firmly against the vices of the young King, and of his favourite Gaveston, and was hated in consequence. In 1308, by the representations of the clergy, who were assembled in synod and who refused to deliberate in any way until the Bishop of Lichfield was set free, Langton was restored to "half favour" with the King, and the temporalities of the see were again re-delivered to him. In 1311 he was again imprisoned, but was released in the same year. Notwithstanding the treatment he had received, Bishop Langton refused to join the barons against the King and Gaveston in 1312. For this he was excommunicated by Archbishop Winchelsea. The Pope, however, absolved him at the request of Edward, who from this time received him to complete favour, making him in March, 1312, Treasurer of England for the third time. He died in London in 1321, but his body was brought to Lichfield, and interred in the Lady-chapel of his own cathedral.

Notwithstanding his persecutions, Bishop Langton found time and means to do much for his cathedral. He founded the superb Lady-chapel (Pt. I. §§ XIV., XVII.) in which he is buried, leaving money for its completion. He surrounded the Close, or Precinct, with a wall and foss, thus converting it into a fortress, and enabling it to hold out against the Puritans in after years. He constructed a magnificent new shrine for the relics of St. Chad; and, besides building a new episcopal palace at Lichfield, he strengthened and repaired

the bishop's castles and manor-houses in various parts of the diocese.

[A.D. 1322—1359.] ROGER NORTHBURGH, Canon of Lincoln, Archdeacon of Richmond, and Chancellor of Cambridge, had been taken by the Scots at the battle of Bannockburn in 1314. After his election, he became (1327) Clerk of the King's Wardrobe, and Treasurer of England. Bishop Northburgh did little at Lichfield beyond translating the body of his predecessor to a more stately tomb in the south choir-aisle. (Pt. I. § XIV.) The Lady-chapel and the adjoining portions of the Cathedral were however completed during his episcopate (Pt. I. § XIV.)

[A.D. 1360—1385.] ROBERT STRETTON, Canon of Lichfield, and Chaplain to the Black Prince, who procured his election. Bishop Stretton is said to have been illiterate, and unfitted for the episcopate. The Pope accordingly forbade his consecration; but the Bishop-elect proceeded, himself, to Rome, and induced the Pope to place the matter unreservedly in the hands of the Archbishop of Canterbury. By the Prince's powerful interest, the Archbishop (Simon Islip) consecrated and confirmed him in possession of the see; "his profession of canonical obedience being read by another, since the Bishop himself was unable to read^m."

[A.D. 1386.] WALTER SKIRLAW, translated to Bath and Wells in the same year, and thence to Durham in 1388.

[A.D. 1386, translated to York 1398.] RICHARD SCROPE. (See YORK, Pt. II.) Archbishop Scrope was beheaded at York, June 8, 1405, for his share in Northumberland's rebellion. He is the "Archbishop" of Shakespeare's "King Henry IV.," Parts I. and II. The anniversary of his death was duly celebrated in his former cathedral of Lichfield.

[A.D. 1398—1414.] JOHN BURGHILL, translated from Llandaff. Bishop Burghill was a Dominican, and Confessor to the King, Richard II.

^m Wharton, *Anglia Sacra*, i. 449, from Archbishop Islip's Register.

[A.D. 1415, translated to Exeter 1419.] JOHN CATTERICK, translated from St. David's.

[A.D. 1420—1447.] WILLIAM HEYWORTH, Abbot of St. Albans. He was present at the Council of Basle in 1434.

[A.D. 1447, translated to York 1452.] WILLIAM BOOTH, Canon of St. Paul's, London, and Vicar of Prescott in Lancashire. (See YORK.)

[A.D. 1452; died the same year.] NICHOLAS CLOSE, translated from Carlisle. Bishop Close had been one of the six original "scholares" placed by Henry VI. in his new foundation at Cambridge; and during the building of King's College he had been master of the works. He was afterwards Chancellor of Cambridge.

[A.D. 1453—1459.] REGINALD BOULERS, translated from Hereford. He had been Abbot of Gloucester.

[A.D. 1459—1490.] JOHN HALSE, or HALES, Provost of Oriel College, Oxford. Bishop Halse found the state of the Lichfield Chapter very corrupt, and replaced the canons at every opportunity by distinguished scholars from Oxford.

[A.D. 1493, translated to Lincoln 1496.] WILLIAM SMITH, founder of Brasenose College, Oxford. (See LINCOLN, Part II.)

[A.D. 1496, translated to Exeter 1502.] JOHN ARUNDEL.

[A.D. 1503—1533.] GEOFFRY BLYTH, of King's College, Cambridge. Bishop Blyth was President of Wales from 1512 to 1524. During his long episcopate he repaired and set in order his cathedral. (See Pt. I. § IX., note k.)

[A.D. 1534—1543.] ROWLAND LEE had been for some time his predecessor's Chancellor. He is generally said (but untruly, since Cranmer really officiated) to have celebrated the marriage between Henry VIII. and Anne Boleyn. He succeeded Bishop Blyth as President of Wales; and laboured not ineffectually in repressing the disorders which were then frequent on the border. Under his presidency, and by his means, the right of electing representatives in

Parliament was extended to the whole of Wales, including the counties of Chester and Monmouth.

[A.D. 1543—1554.] RICHARD SAMPSON, translated from Chichester, Dean of the Chapel Royal. Employed by Henry VIII. on various embassies. In 1539 he was imprisoned in the Tower, because he had assisted certain persons, accused of "wrong thinking," touching the King's supremacy. Like his two predecessors, he was President of Wales.

[A.D. 1554, deposed 1559.] RALPH BAYNE, "*Hebraicæ linguæ peritissimus.*" He had taught Hebrew for some time in the University of Paris.

[A.D. 1560—1579.] THOMAS BENTHAM, of Magdalen College, Oxford, a prelate of some learning.

[A.D. 1580—1609.] WILLIAM OVERTON, also a Fellow of Magdalen.

[A.D. 1609, translated to London 1610.] GEORGE AEBOT; translated from London to Canterbury 1611. (See *CANTERBURY*, Pt. II.)

[A.D. 1610, translated to Lincoln 1614.] RICHARD NEILE, translated from Rochester. From Lincoln, Bishop Neile passed successively to Durham, Winchester, and York, and died in 1640. See *YORK*, Pt. II., for a sketch of his life, which belongs to the public history of his time.

[A.D. 1614, translated to Norwich 1618.] JOHN OVERALL. (See *NORWICH*, Pt. II.)

[A.D. 1619, translated to Durham 1632.] THOMAS MORTON, translated from Chester. (See *DURHAM*, Pt. II.)

[A.D. 1632—1643.] ROBERT WRIGHT, translated from Bristol.

[A.D. 1644.] ACCEPTED FREWEN, was consecrated to the see of Lichfield in the chapel of Magdalen College, Oxford. He remained a bishop without a diocese until after the Restoration, when (1660) he became Archbishop of York. (See *YORK*, Pt. II.)

The fate of Lichfield Cathedral during the Civil War

has already been dwelt upon in Part I. At the Restoration,

[A.D. 1661—1670.] JOHN HACKET was consecrated to the see. The future bishop was educated at Westminster and at Cambridge, where he became a Fellow of Trinity. Whilst at Cambridge he wrote his Latin comedy of "Loyola," which was twice acted before James I., and which is said to have so greatly irritated the Jesuits that Hacket was afterwards unable to travel into Germany for fear of their revenge. After taking orders in 1618, he was greatly patronised by Williams Bishop of Lincoln, who made Hacket one of his chaplains; and afterwards gave him the livings of St. Andrews, Holborn, and of Cheam in Surrey; saying that he gave him the first for wealth, and the second for health.

In 1631 Hacket was made Archdeacon of Bedford. He undertook the rebuilding of his church at Holborn, and had laid apart a considerable sum for this purpose; but this was seized by the Parliament, together with the money which had been collected for the repair of St. Paul's Cathedral. During the troubles Hacket withdrew to Cheam, where he seems to have remained undisturbed until the Restoration. In 1648 he attended, in his last moments, Henry Rich, Earl of Holland, who was beheaded for attempting the relief of Colchester.

After the Restoration he was offered the bishopric of Gloucester. This he declined; but became in 1661 Bishop of Lichfield and Coventry. The nine years of his episcopate were spent in the restoration of his shattered cathedral, (Part I. § IV.); and he reconsecrated it with great solemnity, Dec. 24, 1669. In the following year he ordered a peal of six bells for hanging in the tower. One of them had been hung during his illness. "He went out of his bed-chamber into the next room to hear it; seemed well pleased with the sound, and blessed God who had favoured him with life to hear it; but at the same time observed that it would be

his own passing bell; and retiring into his chamber, he never left it until he was carried to his grave". His monument remains in the cathedral. (Pt. I. § xv.)

During his life he published only the comedy of "Loyola," and "A Sermon preached before the King." But "A Century of Sermons," with a life of Hacket, was published by Dr. Plume in 1675; and in 1693 Hacket's "Life of Archbishop Williams" was published. This is one of the most important and interesting memoirs of the 17th century.

[A.D. 1671—1692.] THOMAS WOOD, Dean of Lichfield, was no very worthy successor of the excellent Bishop Hacket. He was suspended by his Metropolitan, Archbishop Sancroft, for continued non-residence and entire neglect of his diocese. He died and was buried at Ufford in Suffolk.

[A.D. 1692, translated to Worcester 1699.] WILLIAM LLOYD, translated from St. Asaph.

[A.D. 1699, translated to Worcester 1717.] JOHN HOUGH, (See WORCESTER, Pt. II.)

[A.D. 1717, translated to Durham 1730.] EDWARD CHANDLER.

[A.D. 1731—1749.] RICHARD SMALLBROOKE, translated from St. Davids.

[A.D. 1750, translated to Canterbury 1768.] FREDERICK CORNWALLIS.

[A.D. 1768, translated to Durham 1771.] JOHN EGERTON, translated from Bangor.

[A.D. 1771, translated to Worcester 1774.] BROWNLOW NORTH.

[A.D. 1775, translated to Worcester 1781.] RICHARD HURD. (See WORCESTER, Pt. II.)

[A.D. 1781—1824.] JAMES CORNWALLIS.

[A.D. 1824—1836.] HENRY RYDER, translated from Gloucester.

[A.D. 1836—1839.] SAMUEL BUTLER.

[A.D. 1840—1843.] JAMES BOWSTEAD, translated from Sodor and Man.

[A.D. 1843—1867.] JOHN LONSDALE.

[A.D. 1867 —.] GEORGE AUGUSTUS SELWYN.

* Life by Dr. Plume.

APPENDIX.

I.

(PART I., page 294.)

IN the year 1868, the great west window of the nave, shown in the Frontispiece, was entirely removed, and a new window, of geometrical character, in harmony with the rest of the nave, and representing that destroyed during the siege, was inserted. The design was furnished by Sir G. G. SCOTT, and greatly improves both the exterior and interior of the West Front. The window is filled with stained glass by CLAYTON and BELL, as a memorial of Canon Hutchinson.

In the south aisle of the nave three stained glass windows have been inserted. The easternmost is by HARDMAN; the second by CLAYTON and BELL; the third by BURLISON and GRYLLS. In the north aisle are two: the easternmost by WAILES; the second by BURLISON and GRYLLS.

II.

(PART I., page 305.)

In the south wall of the south transept a very elaborate monument has been erected for Admiral Sir William Parker, from the designs of Sir G. G. SCOTT. Sir William Parker, the last survivor of Nelson's captains, was born in 1781, and died in 1866. The monument is placed in a recess formed by removing a portion of the wall from behind the old arcading. The stone shafts of the arcade, which crumbled away, are replaced with Derbyshire marble. The

base of the monument is of alabaster, having in the front panels representations of Our Lord in Majesty, and censing Angels. The slab resting on this is of red marble from the Pyrenees; inlaid at the side with porphyry, lapis lazuli, and jet. On the slab is an inlaid cross of brass, raised on three steps, in which are placed various fish in waves of blue enamel. The recess has a vaulted canopy, and at the back are the arms of Parker and the star of the Bath, of which Order he was a K.G.C. The monument was erected "by many attached, professional, and other friends."

III.

(PART I., page 317.)

On the south side of the altar bay are six sedilia, with rich sculptured canopies, the work of which is said to be a repetition of ancient ornament about the shrine of St. Chad. Sunflowers (or large open daisies) occur in the upper frieze of one of these canopies.

On the north side, opposite the sedilia, is a monument erected by the Diocese as a memorial of Dr. Lonsdale, Bishop of Lichfield (born 1788, died 1867). The composition, which somewhat crowds the arch under which it is placed, consists of a lofty gabled canopy above an altar-tomb, on which rests the effigy of the bishop. The canopy has three gables on either side, crowned by figures of Angels, and is supported by clustered shafts of verde-antique marble. The slab of the altar-tomb is of the same marble, and the base of various marbles and alabaster. This design was furnished by Sir GILBERT SCOTT. The effigy of the Bishop is by G. F. WATTS, R.A., and is one of the few examples of modelling by that distinguished painter. The bishop wears the mitre, rochet, and broad hood. The hands are clasped in prayer. The very fine rendering and expression of the head deserve all attention. The inscription, after recording the bishop's name, and the dates of his birth and death, runs as follows:—"Erected by the diocese in memory of his eminent learning and piety, his unwearied labours, and paternal care, during an episcopate of twenty-four years."

Lofty brass candelabra by SKIDMORE stand, one on either side of the easternmost bay of the presbytery.

Some farther attempt at decorating the vaulting of the choir has

been made since 1865: some of the bosses have been gilt, and others touched with colour. The effect, however, greatly reduces the apparent height of the choir, and the work has, therefore, been stopped.

IV.

(PART I., pages 320, 321.)

It has now been proved that the monument in the south choir-aisle (p. 320) is that of a Sir John Stanley, the last male descendant of a family long settled near Lichfield. He died early in the 16th century. A drawing, made by Sir William Dugdale, the antiquary, is in existence, from which it appears that the coloured effigy represented the knight naked to the waist, below which was (and is) a sort of skirt bearing the Stanley arms. The legs are in armour. The raised hands held a scroll, which has disappeared from the actual figure. Dr. Rock suggested that Sir John Stanley had incurred the greater excommunication, from having shed blood in the church; that he had been scourged, and absolved on condition of this representation on his monument; and that the scroll figured the document of his pardon.

At the back of the sedilia, in the south choir-aisle, is the monument of Dean Howard (died 1837) by ARMSTEAD. On a canopied tomb is an effigy in white marble. The Dean wears a gown, and holds the Bible on his breast.

In repairing the wall arcade at the east end of this aisle a small niche was discovered, which seems to have served as the back of a piscina—the basin, which projected, having been broken off. The niche contains a wall painting representing the Crucifixion, with the Virgin and St. John on either side. The ground is green, with white stars. The niche has been glazed for the preservation of the painting, which seems to be of the same date as the wall arcade.

The iron grilles, which divide the presbytery from the aisles, deserve special notice. They are four in number, all of hammered work, and all varied. They have been executed, from ancient designs, by ATTERTON, of Lichfield.

V.

(PART I., page 322.)

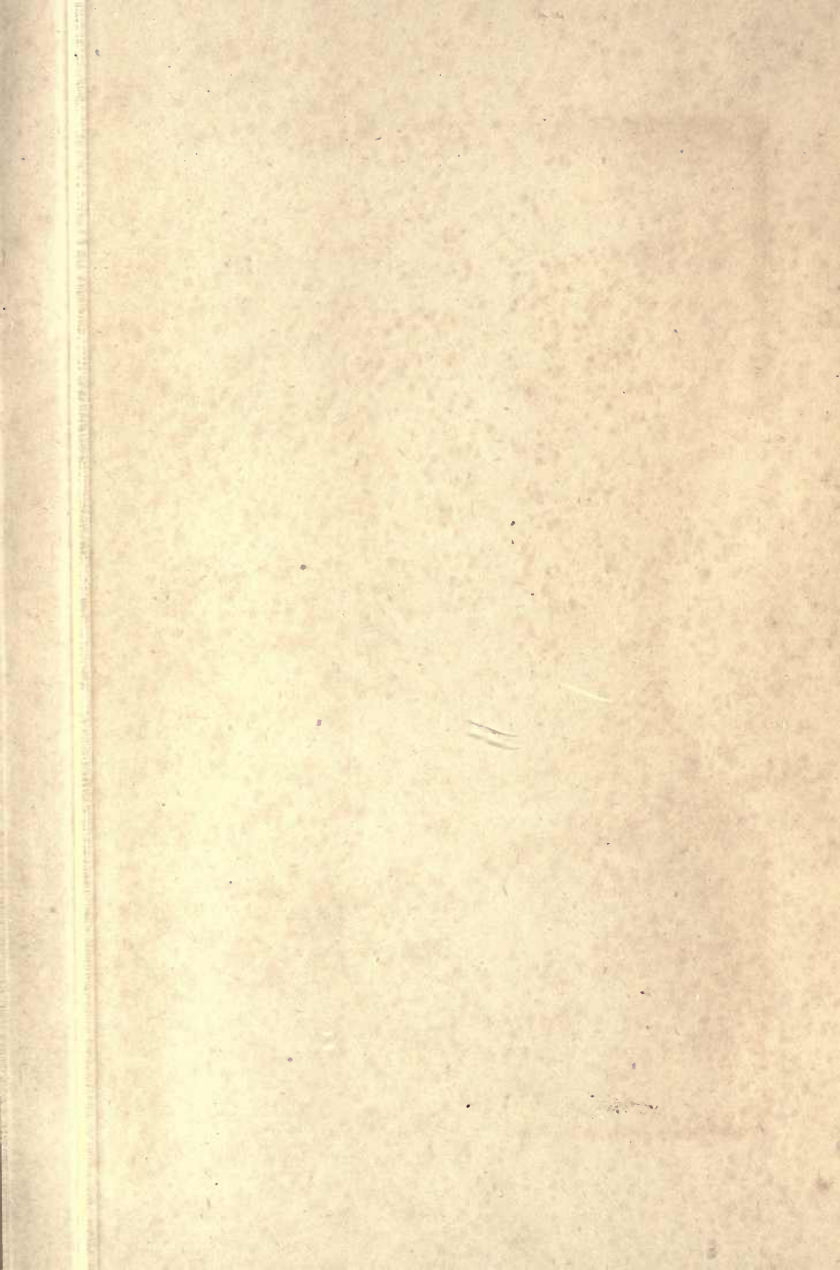
The Lady Chapel is at present (1874) in course of restoration. The arcade, which had been much altered either by Bishop Hacket or by Wyatt, will be brought back as far as possible to its original condition. The base of this arcade, and the stone seat below it, have been discovered during the present work.

VI.

(PART I., page 327.)

The arcade round the Chapter-house has been restored. The portions which were in composition have been entirely removed, and the work here is now worthy of the rest of the cathedral.

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